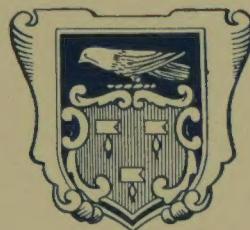


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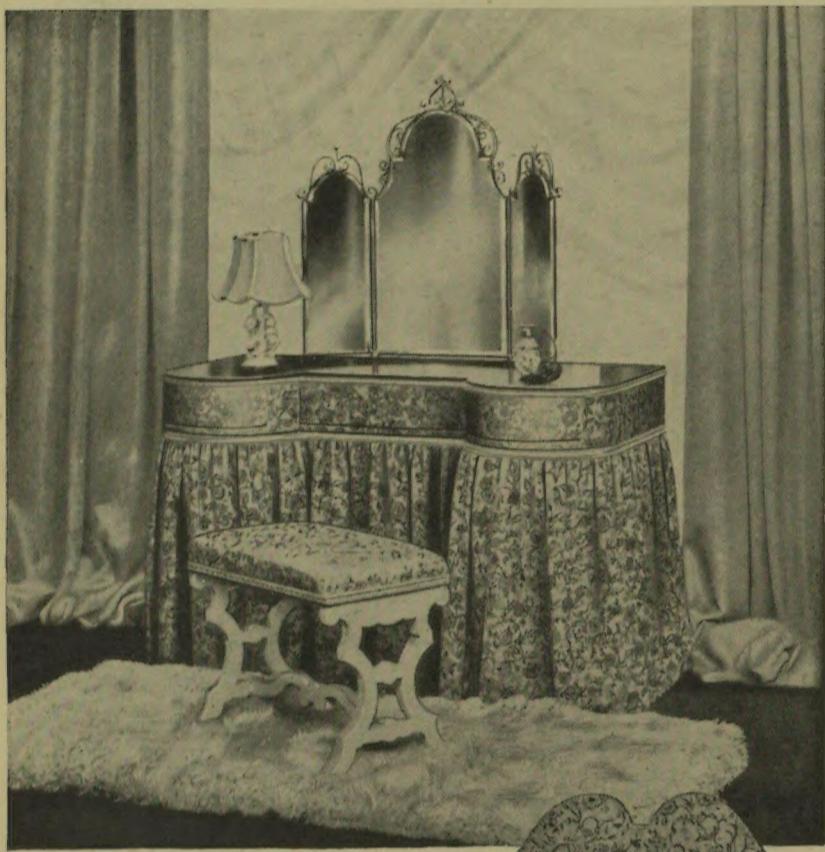


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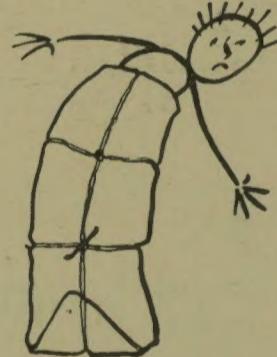


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SATURDAY, APRIL 23, 1938.



A GREAT MOVE TOWARDS EUROPEAN PEACE: THE ANGLO-ITALIAN AGREEMENT—COUNT CIANO, THE ITALIAN FOREIGN MINISTER, SIGNING THE DOCUMENTS, WITH LORD PERTH, THE BRITISH AMBASSADOR (EXTREME RIGHT).

The Anglo-Italian Agreement, signed in Rome on April 16, and known there as the "Easter Pact," has been welcomed not only as putting an end to tension and misunderstanding between the two countries, and reviving their traditional friendship, but as a contribution of high importance to the cause of general peace in Europe. Germany regards it in that light, while France has taken steps towards negotiating a Franco-Italian Pact on similar lines. The ceremony of signature took

place in the Sala della Vittoria in the Palazzo Chigi, the Italian Foreign Office, at a table on which stood a bronze figure of Winged Victory. Count Ciano signed first on the Italian text of the documents, and the Earl of Perth on the English text. Those relating to Egyptian interests were in triplicate, and were signed first by the Egyptian Minister. On leaving the Palace, the British Ambassador was loudly cheered by the crowd outside. (Photograph by Keystone.)



By ARTHUR BRYANT.

WHEN I was a small boy, it was my wont to lie for hours in front of the fire reading old volumes of *The Illustrated London News*. It was a symptom, I suppose, of mingled idleness and curiosity ; it was occasionally frowned on as a habit by elder persons. But it was very persistent, and once in front of a volume it was hard to get me to move : I would turn over the pages for hours, gazing with fascinated eyes. The child is father to the man, and, being on a sort of holiday, and discovering an old bound volume of *The Illustrated London News*, I found myself falling almost unconsciously into the same habit. And once I had laid the book out on a table in front of me, I neither could, nor did, remove myself until I had examined every page. And when I had finished I got down another volume.

Let us turn back the pages, and, looking down on them as our great-grandparents once did, see the past as the past saw itself. Here is 1877: just over sixty years ago—not a very long period back, it would seem, for there are plenty of people living to-day who were alive then and quite a number who, being then of adult years, should have a lively recollection of everything of note and consequence that was then happening. The picture to be obtained from the faded illustrations and letterpress should not, then, greatly vary from the composite portrait of that period which our historians and schoolmasters have given us in a more manageable compass. Here is an almost life-size portrait of the head, necktie and clean white shirt of the Hon. S. J. Tilden, Democratic candidate for the American Presidential Election. And a very fine, upstanding, honourable and

unquestionably important person, judging by his picture, this Mr. Tilden looks. I doubt if one out of a thousand educated readers who turn over this idle page will ever so much—but for one fortuitous circumstance—as have heard of him. But he must have seemed a person of prodigious importance to our ancestors, and even, I suppose, to some of our still living contemporaries, sixty-one years ago. So also did his bearded rival, the Republican Candidate, Mr. Rutherford Hayes. He became City Solicitor of Cincinnati, at the early age of thirty-three, and later in his career a Brigadier-General. I suppose at that time he seemed a more significant person than another American who figures in the pages of the volume propped in front of me, Commodore Cornelius Vanderbilt, whose demise is recorded on Feb. 3. Yet, seeing it now, what a deal of history and romance there is in those three half-columns of letterpress that record the eminent success of this vigorous, full-lipped, white-

predecessor, was referring — "would solve it by making all schools free, as in the United States. . . . But to us it appears probable that Free Schools in this country will not be generally established, or, even if they should be, will not generally succeed." "Vanity of vanities, saith the Preacher; all is vanity." An idle hour over a great national journal of sixty years ago reminds one of this central, humbling fact of human existence.

Here, turning over the folio pages, is God's plenty, which is like life and unlike most recorded history. The floods break over the Admiralty Pier at Dover, and invade Prince's Square, Lambeth—the haggard faces of the rough, squalid populace watching over the barricades tell more than a hundred printed volumes—and the Metropolitan Board of Works, with plenty of opposition from the local Boards of Works, alters the names of London streets. Meanwhile, under the



THE GOVERNOR-GENERAL OF NEW ZEALAND CONFORMS TO A PICTURESQUE MAORI CUSTOM: LORD GALWAY AND HIS SUITE PROCEEDING TO THE OPENING OF THE NEW RESIDENCE OF THE MAORI KING IN THE HISTORIC WAR CANOE "TE WINIKA."

When Lord Galway, the Governor-General of New Zealand, went to open the new residence of the Maori King, Koroki, at Ngaruawahia, on the Waikato River, near Auckland, he conformed to ancient Maori custom by making his ceremonial landing from a famous old Maori war canoe, the "Te Winika."

This canoe was damaged in the Maori War, but has been restored, and fitted with carved prow and stern as of old.

And which picture of this year of grace, 1938, is really likely to be the nearest the truth?—that neat, simplified one which our descendants will master from their textbook histories, or that more complicated affair with which we are so painfully, if confusedly, familiar.

whiskered old gentleman of eighty-three, who began life at the close of the eighteenth century as the son of a small market-gardener on Staten Island, and ended it as the richest man in the world. Here, in a nutshell, is the history of the rise of the United States of America and the clue to most of her present-day problems. But we shall misread the history of that age and of all that has come after it if we expect our great-grandparents, then busy with the crowded life around them, to see it in the same light. Had they done so the history of their own age, and consequently of ours, would have been very different.

"The crossing of the Danube by the Russian army," a leading article tells us, "whatever may be the issue of the campaign, will be memorable in the history of military warfare." Is it? One cannot refrain from a patronising smile, until one remembers that the only excuse for smiling is the accident of the date of one's own birthday. In the week after the leading page pursued a domestic theme. "Mr. Chamberlain"—it was the Radical father of the present leader of the Conservative Party to whom the writer, my

for his country in the late war.) Far away in the Balkans, Turkish Bashi-Bazouks and Russian Cossacks commit unspeakable atrocities (indignantly denied by their respective English champions) on the non-combatants of their rival countries. There is a very fine drawing of Mr. Gladstone in a white heat of crusading fervour, and leaning over an inverted top-hat addressing a crowded meeting on this burning topic in the Bingley Hall at Birmingham. There is no mistaking the effect he is having on his audience. There is also an illustration of the " Foo-Soo," the first Japanese ironclad built in England for his Imperial Majesty the Emperor of Japan. A very insignificant looking vessel it is. Who, outside the walls of an asylum, could have guessed at that time that in sixty-one years his Britannic Majesty's Government would be seriously perturbed by the proposal of the Japanese to build battleships of over 35,000 tons ? That indeed is the paradox and the pitfall that the historian has always to face : that what seems obvious to him was obvious to nobody save a few cranks and lunatics at the time about which he is writing.

THE ROYAL VISIT TO ALDERSHOT: A REINSTATED WEAPON INSPECTED.



THE QUEEN LOOKING THROUGH THE SIGHTS OF ONE OF THE 3-INCH MORTARS WITH WHICH THE INFANTRY IS NOW ARMED : HER MAJESTY WITH A UNIT OF THE ALDERSHOT COMMAND.

During the Great War, the trench-mortar was a most unpopular weapon among infantrymen, for its use always provoked retaliation after the mortar section had moved on, and it may be that this prejudice against it accounts for its subsequent neglect until comparatively recently. The reorganised infantry battalion

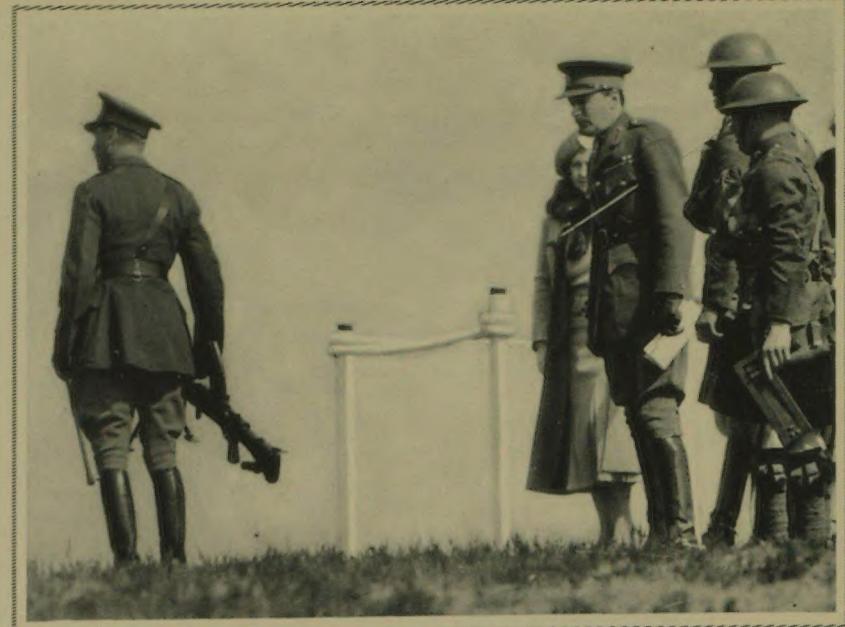
now has a mortar platoon consisting of four detachments, each with one 3-in. mortar, high-explosive and smoke shells, and a truck. The modern mortar has been much improved in accuracy and range. It was demonstrated to the King and Queen during their recent visit to the Aldershot Command. (Fox.)

"BATTLEFIELD" AND COOKHOUSE ROYALLY INSPECTED: THE KING AND QUEEN VISITING THE ALDERSHOT COMMAND.



THEIR MAJESTIES' ARRIVAL TO WITNESS A DEMONSTRATION: THE QUEEN GREETED BY THE DUKE OF GLOUCESTER. (G.P.U.)

THE King and Queen, visiting the Aldershot Command on April 12, began their tour at Jubilee Hill, where they were greeted by the Duke of Gloucester. Entering an enclosure, their Majesties watched a demonstration attack, by artillery, tanks and infantry, which began with a barrage laid down by concealed guns and developed into an advance by infantry supported by heavy tanks. The King and Queen were much impressed when the tanks roared past, firing at the "enemy" with their three-pounder guns; and when a party of Gordon Highlanders took up a position near the enclosure his Majesty walked forward and examined the Bren gun with which they were armed. At Hawley Lake the King saw bridging exercises carried out and displayed great interest in the Saunders Roe assault boat and the "Aerobote," which will carry two men. His Majesty crossed a pontoon bridge which enables vehicles to be taken over a water obstacle. While the King went to the Oudenarde Barracks to see the men at dinner, the Queen visited Queen Mary's Home for Children and the Louise Margaret Hospital, and then went to Buller Barracks, where she inspected the cookhouse.



THE KING'S INTEREST IN THE INFANTRY'S NEW EQUIPMENT: HIS MAJESTY TESTING THE BALANCE OF THE NEW LIGHT AUTOMATIC BREN GUN. (Wide World.)



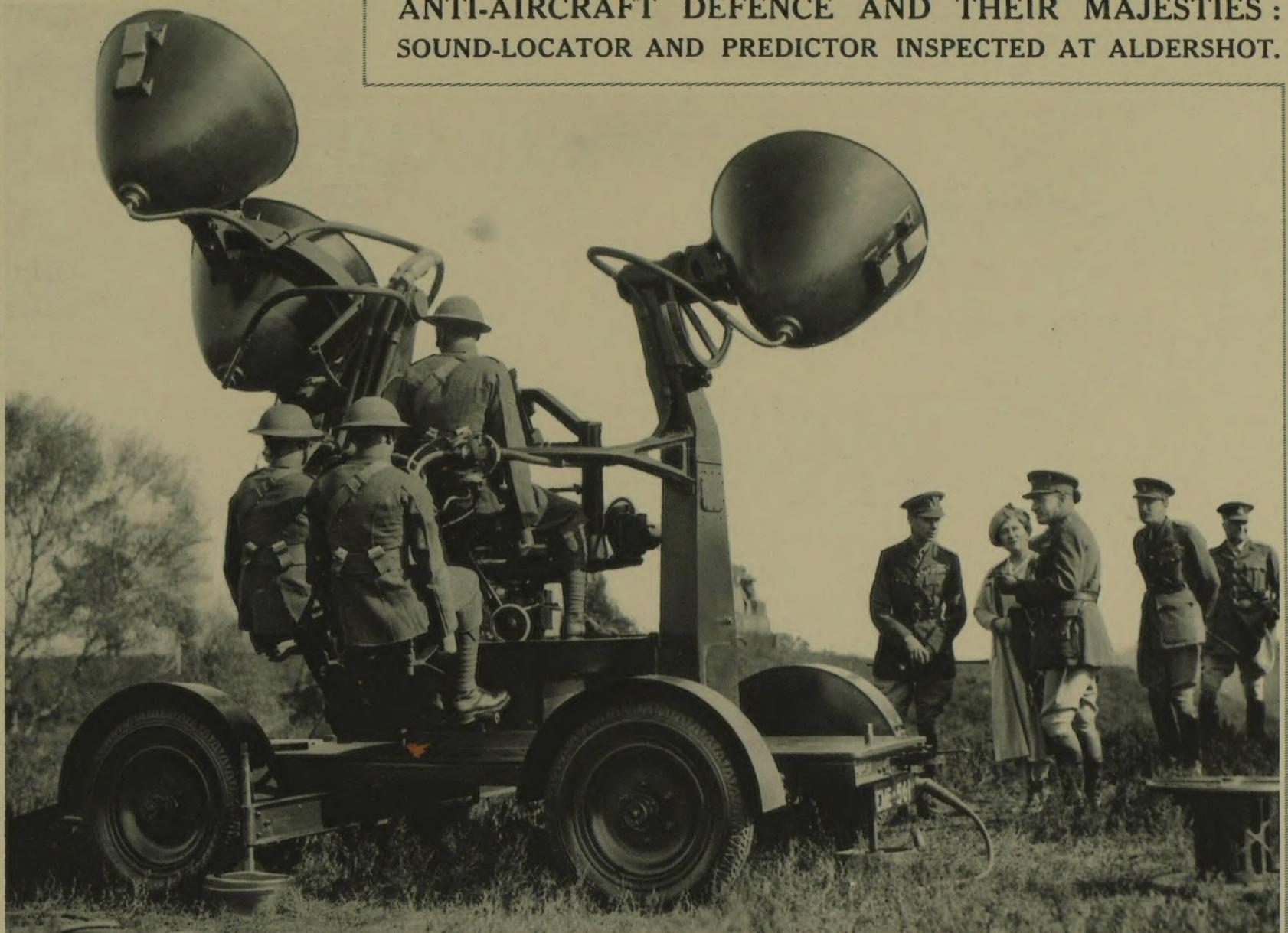
THE KING AND QUEEN SEE THE MECHANISED BRANCH OF THE SERVICE IN ACTION: HEAVY TANKS, FIRING THEIR THREE-POUNDER GUNS, PASSING THE ROYAL ENCLOSURE. (S. and G.)

ONE OF SEVERAL METHODS FOR ENABLING TROOPS TO CROSS WIDE STRETCHES OF WATER DEMONSTRATED TO THE KING AT HAWLEY LAKE: A LIGHT KAPOK BRIDGE, WHICH CAN BE QUICKLY CONSTRUCTED, BEING USED BY INFANTRY. (L.N.A.)

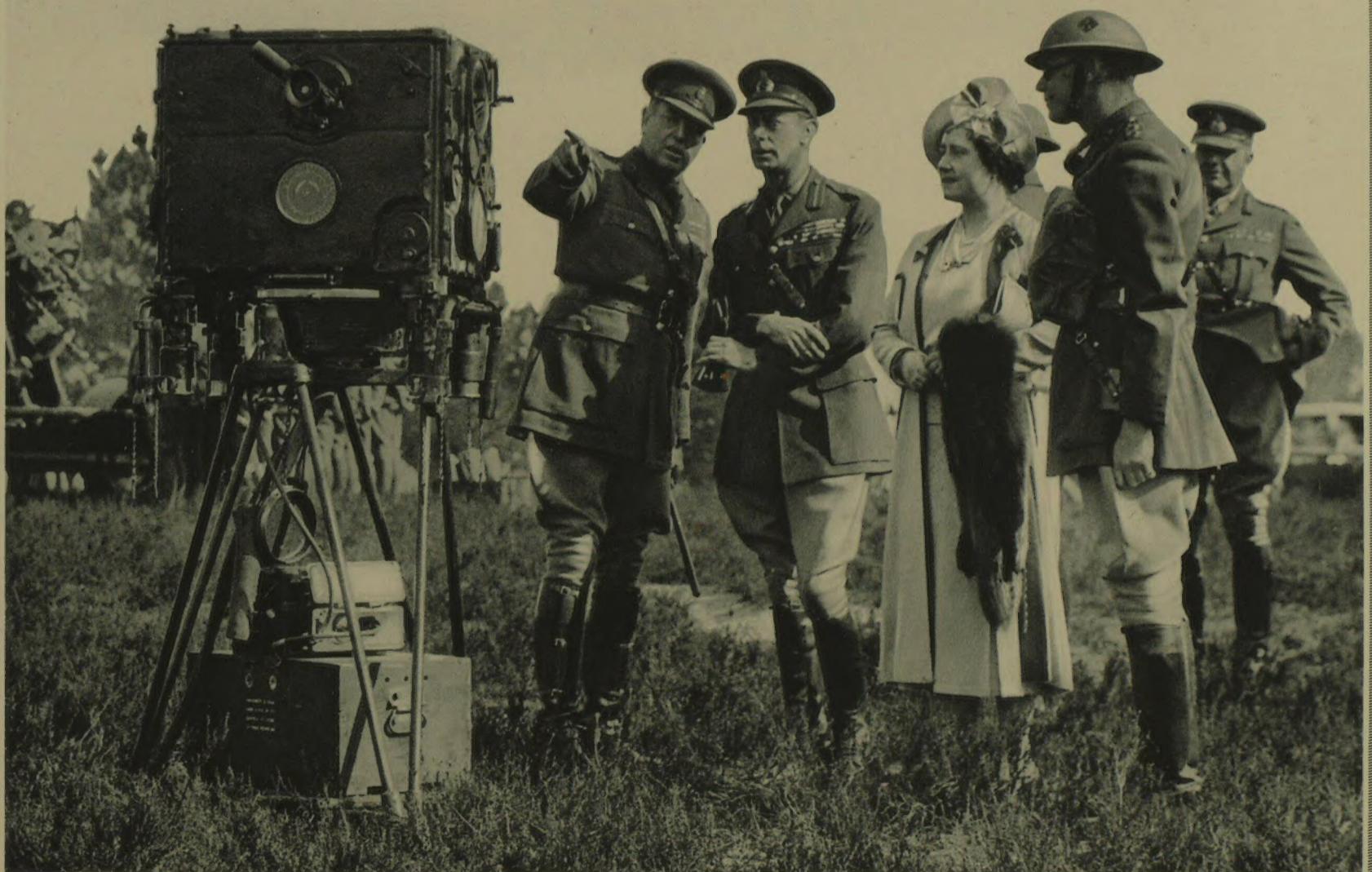


THE QUEEN'S INTEREST IN ARMY CATERING: HER MAJESTY INSPECTING THE COOKHOUSE AT BULLER BARRACKS. (S. and G.)

ANTI-AIRCRAFT DEFENCE AND THEIR MAJESTIES:
SOUND-LOCATOR AND PREDICTOR INSPECTED AT ALDERSHOT.



THE KING AND QUEEN SEE HOW THE ARMY CAN DEFEND ITSELF FROM AIR ATTACK: THEIR MAJESTIES AT CHOBHAM RIDGES, INSPECTING A SOUND-LOCATOR UNIT WHICH IS RESPONSIBLE FOR "PICKING UP" THE NOISE OF APPROACHING AIRCRAFT AND INDICATING THEIR APPROXIMATE POSITION. (Topical.)



THE KING AND QUEEN'S INTEREST IN ANTI-AIRCRAFT ARTILLERY: THEIR MAJESTIES CLOSELY FOLLOWING A DETAILED DESCRIPTION OF A PREDICTOR, AN INSTRUMENT BY WHICH THE ELEVATION AND RANGE OF AIRCRAFT ARE ASCERTAINED AND ELECTRICALLY RECORDED FOR THE LAYERS ON THE DIALS AT THE GUNS. (Planet News.)

Anti-aircraft artillery plays a most important part in the country's defensive plans against air attack and the King and Queen showed their interest in this arm of the Service when, during their visit to the Aldershot Command, they saw, at Chobham Ridges, a demonstration of methods used to protect the

Army from this menace. Their Majesties were shown a sound-locator, used to "pick up" the noise of aircraft and indicate their position to a searchlight which it automatically controls; and also saw a predictor, by means of which range and elevation are ascertained and electrically recorded at the guns.

A BOOK BORN OF A SENSE OF SHAME.

"MAGELLAN: PIONEER OF THE PACIFIC": By STEFAN ZWEIG.*

An Appreciation by SIR JOHN SQUIRE.

FOR profusion and variety of biographical work, Herr Stefan Zweig vies with Herr Emil Ludwig. He has already "covered" Mary Queen of Scots, Marie Antoinette, Erasmus, and Fouché; he now adds a further touch of diversity to the list with a book—well and copiously illustrated—on Magellan.

This, he says, arose from a sense of shame. He made a trip to South America in a comfortable liner, and began to grumble at the length and monotony of the voyage through sunny seas. Suddenly he realised how immeasurably better off he was than the early navigators, and exclaimed to himself: "Remember, impatient and ungrateful that you are, what voyages were like in the old days. Compare your present experiences with those of the valiant navigators who were the first to cross this ocean, and to make the world known to us. Are you not ashamed of yourself when you think of them? Try to picture how they set forth on ships little larger than fishing-smacks, to explore the unknown, to sail they knew not whither, lost in the infinite, ceaselessly in peril, exposed to all the vicissitudes of storm, to every kind of privation. No light when darkness fell, nothing to drink but brackish, lukewarm water stored in butts, supplemented by occasional rainfall; nothing to eat but biscuit that was often mouldy, and pickled pork that was often rancid—and not always a sufficiency of these unpalatable viands. No beds, no rest-room; stifling heat or pitiless cold, made worse for the mariners by the consciousness that they were alone in the unending desert of waters. For months, for years, no one at home knew what had become of them, any more than they themselves knew where they were going."

nation with dreams of discovery of which he never lived to see the fulfilment. Not, as Herr Zweig forcibly points out, that the early navigators were mainly inspired by the desire for travel and exploration for their own sakes, as so many modern discoverers have been. He may be going too far when he represents the Crusades as having the purely mercenary motive of breaking down the Moslem barrier between

the Philippines and one of his five ships managed to struggle home without him.

Not that, probably, there would have been many laurels for him had he actually got home. He already had reason to know the ingratitude of kings to those who serve them. Twice wounded in the wars, in Morocco and the Moluccas, he had returned home lame to subsist on so small a pittance from the Court that he denaturalised himself and took service with Spain. Would Spain, which brought back Columbus in chains, have treated him any better had he completed that last voyage instead of perishing far away, in 1521, at the age of forty-one? Probably not; but the lust for gain might have sent him off on still more voyages, and perhaps he might have said and done things which would have made his personality clearer to posterity. For the fact is, that in spite of all Herr Zweig's eloquence and his gift for introducing incidental material, Magellan the man remains a very dim figure. He was a silent person, and appears to have been able to express himself only in action. This he could effectively do in many ways; one mutineer was beheaded and two were marooned.

One mystery Herr Zweig has, I think, cleared up. When Magellan demanded subsidisation for his last voyage, he said that he knew where the passage from the Atlantic to the Pacific was. If he really knew, it would mean that somebody had been there before him, and that the Straits of Magellan ought no more to be called after him than America ought to be called after Amerigo Vespucci. But it appears that he only thought he knew; there was a map to which he had access which marked a passage round South America, but what was marked

seems really to have been the River Plate, which earlier Portuguese eyes, unaccustomed to rivers on so vast a scale, had imagined to be a sea-channel leading westwards. When he named Terra del Fuego, from the multitude of fires he saw on it, he really was the first European to have seen its shores.

This is a racy and readable book. As I say, Magellan the man hardly comes to life, but that is not Herr Zweig's fault. He has made as good bricks as he could



THE STRANGE ADVENTURES OF THE EARLY NAVIGATORS: A SIXTEENTH-CENTURY CUT SHOWING A SAILING-SHIP ENCOUNTERING FLYING-FISH, WHICH ARE BEING DRIVEN TO TAKE THE AIR BY PURSUING MONSTERS



MAGELLAN PENETRATES THE UNKNOWN: A SIXTEENTH-CENTURY ALLEGORICAL REPRESENTATION OF THE DANGERS HE ENDURED AND THE WONDERS HE WAS SUPPOSED TO HAVE SEEN.

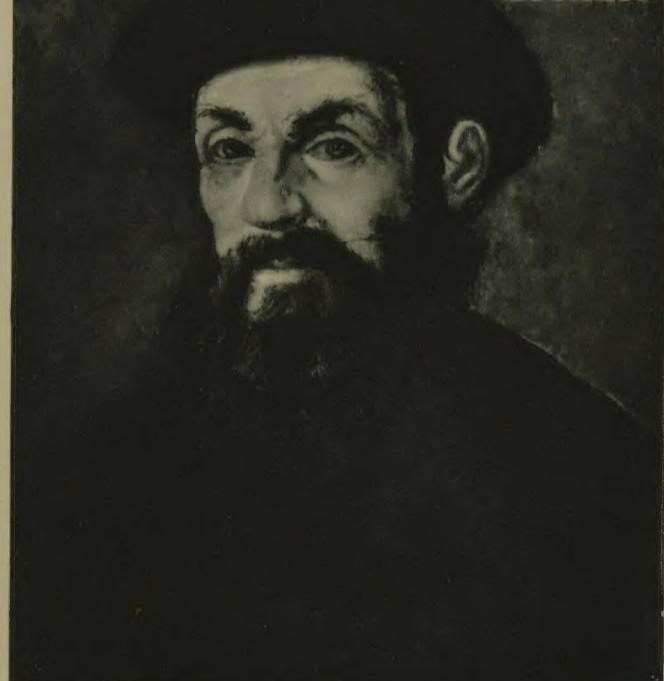
Reproductions from "Magellan"; by Courtesy of the Publishers, Messrs. Cassell and Co.

As a sort of penance, he decided to write the life of one of them; and he chose Magellan because he thought that his voyage round the world—he departed with two hundred and sixty-four men, of whom only eighteen got back to Spain—was "the most glorious Odyssey in the history of mankind." It is arguably so, and it is difficult to understand why Magellan has never had the general fame he deserves. Even the name of his fellow-countryman Prince Henry the Navigator is more renowned—and Prince Henry never set foot in a ship except once when he went to Ceuta, which was about equal to the maritime feat of a week-end in Ostend. Of course, had there been no Prince Henry, there might have been no Magellan, Vasco da Gama, Diaz, or Albuquerque—Portuguese all. He, with his passionate interest in cartography and exploration and improved ship-building, infected his

the countless palaces of Venice were built; it was in search of new routes to "the Indies" that the seamen set out, and Columbus to his dying day believed that he had virtually got there. When Charles V. (not yet Emperor) backed Magellan on his great voyage, his motives were purely practical.

What a voyage it was, and what a legacy it left! The Straits of Magellan everyone knows. But Magellan christened places wherever he went. His greatest achievement in this kind was to give its extremely misleading name to the Pacific Ocean, which had first been seen, not by "stout Cortez," but by the Portuguese Balboa, from the "peak in Darien." He endured every sort of hardship. He faced, like Drake, mutiny at a critical moment. And he did not live to enjoy his laurels—for he was killed in a minor war in

FERDIN. MAGELLANVS. SVPERATIS
ANTARTIC. FRTI. ANGVS. CLARISS.



THE FIRST CIRCUMNAVIGATOR OF THE GLOBE: FERDINAND MAGELLAN, A PORTUGUESE OF THE NORTHERN PROVINCES, OF STERN AND RESERVED CHARACTER,—FROM A PORTRAIT IN THE NATIONAL LIBRARY, MADRID.

be expected to make with the paucity of straw at his disposal; and the mood and temper of that time, never to be recovered unless man discovers means of exploring the stellar universe, are well conveyed.

NURSE BEAN BRINGS UP BABY MEI-MEI: THE LITTLE GIANT PANDA IN CHICAGO'S ZOO.



MEI-MEI WEIGHED REGULARLY TO ENSURE THAT SHE GAINS THE RIGHT AMOUNT:
NURSE BEAN HOLDING THE SQUIRMING GIANT PANDA ON THE SCALES.



AS DO HUMAN BABIES, MEI-MEI SUFFERS FROM INDIGESTION AFTER MEALS:
NURSE BEAN APPLYING THE USUAL METHODS FOR RELIEVING THIS CONDITION.



MEI-MEI HOLDING HER BOTTLE OF MILK AT FEEDING-TIME—AND ALWAYS READY
TO CRY FOR MORE.



STRONGLY DISLIKED, BUT AN ESSENTIAL PART OF HER MEAL: MEI-MEI BEING
FORCED TO EAT SOME CELERY BY NURSE BEAN.

In 1936 Mrs. William Harkness brought out of China a live Giant Panda for exhibition in a Zoo. She was the first person to do so. This year she repeated her exploit. Her first specimen, a female cub named Su-Lin, lived in the Brookfield Zoo, at Chicago, for nearly a year; and died there through swallowing a twig shortly after being joined by Mei-Mei, the second female secured by Mrs. Harkness. The difficulty of feeding and caring for these animals when they

are young becomes apparent on reading "The Lady and the Panda," an account by Mrs. Harkness of the expedition which resulted in the capture of Su-Lin. It was only because she had taken a baby's bottle and powdered milk with her that she succeeded in keeping her capture alive. In our issue of April 9 we published a photograph showing Mei-Mei in her cage at the Brookfield Zoo. Here we illustrate the pains taken to see that she grows into a healthy adult. (Planet News)

A NEW NATIONAL TREASURE IN BRITAIN'S NAVAL VALHALLA.

THE PELLY PORTAIT OF ADMIRAL ROBERT BLAKE,
THE PEDIGREE AND AUTHENTICITY OF WHICH
ARE NOW DEFINITELY ESTABLISHED: A RECENT
ACQUISITION BY THE NATIONAL MARITIME MUSEUM.

By GERALDINE MOZLEY. (See Illustrations on the Opposite Page.)

IN the National Maritime Museum at Greenwich, on the walls of the Queen's House, there has hung since the opening of the Museum in April 1937 the picture known as the "Pelly Portrait of Admiral Blake," on loan through the courtesy of the owner, the Rev. Douglas R. Pelly. The painting once belonged to Joseph Ames, F.S.A., F.R.S. (1689-1759), who was appointed Secretary of the Society of Antiquaries in 1741. Further proofs of the esteem in which he was held appear in his selection by Sir Hans Sloane as one of the trustees under his will, and in his editorial connection with "Parentalia," the main authority for the life of Sir Christopher Wren. As a youth, Ames had been apprenticed to a plane-maker in the City of London; later he combined at Wapping a flourishing business as a ship-chandler with the collection and sale



"ROBERT BLAKE"; FROM THE MINIATURE BY SAMUEL COOPER (1609-1672) IN THE NATIONAL MARITIME MUSEUM.

of old books and prints, especially portraits. "The Dictionary of National Biography" reveals that he came in for his share of ill-natured criticism. The Rev. William Cole calls him "as illiterate as one can conceive. I have received many letters from him which are not English, and are full of false spelling, yet he was a very curious and ingenious person, and to his dying day kept a sort of patten or hardware shop at Wapping, where I have often called upon him to look over his old books and prints, and have bought many pounds' worth of English heads from him, for he would sell anything."

THE "CATALOGUE OF ENGLISH HEADS."

Ames is chiefly remembered for his "Typographical Antiquities" (1749) and for his "Catalogue of English Heads" (1748), in which the Pelly Portrait of Admiral Blake is first mentioned. The title-page describes the book as—

"An Account of about Two Thousand Prints, describing what is peculiar on each, as the Name, Title, or Office of the Person. The Habit, Posture, Age, or Time when done. The Name of the Painter, Graver, Scraper, etc. And some remarkable PARTICULARS relating to their LIVES."

The "D.N.B." describes the "Catalogue" as "the first attempt at a general description of English engraved portraits." On page 15 of the "Catalogue" will be found the following entry—

"ROBERT BLAKE, General and Admiral of the Forces of ENGLAND, etc. Denatus 27 Aug. 1657.* Aetate 59.

"Thy Name
Was heard in Thunder through th' affrighted Shores
Of pale IBERIA, of submissive GAUL,
And TAGUS, trembling to his utmost Source:
O ever faithful, vigilant and brave,
Thou bold Asserter of Britannia's Fame,
Unconquerable BLAKE.

Glover's London, p.21.

"Done from a Painting in the Possession of Mr. J. AMES. By Captain Thomas Preston, and dedicated to the Citizens of LONDON. Vindex Commercii. Own Hair, Laced Neckcloth, Buff Coat, Oval Frame. 187."

The Bodleian Library, the British Museum, and the Victoria and Albert contain very early states of Preston's engraving of Joseph Ames's painting. Their most noticeable features are the absence of the mezzotint grounding above

the oval portrait, and the omission of the printseller's name on the bottom edge. In later states, the words "Published according to Act of Parliament, Jan. 24, 1740" appear at the foot.

CAPTAIN JOHN BLAKE OF WATCOMBE.

Some time after 1748, when the portrait of Blake was described in the "Catalogue" as the property of Joseph Ames, he sold it to my

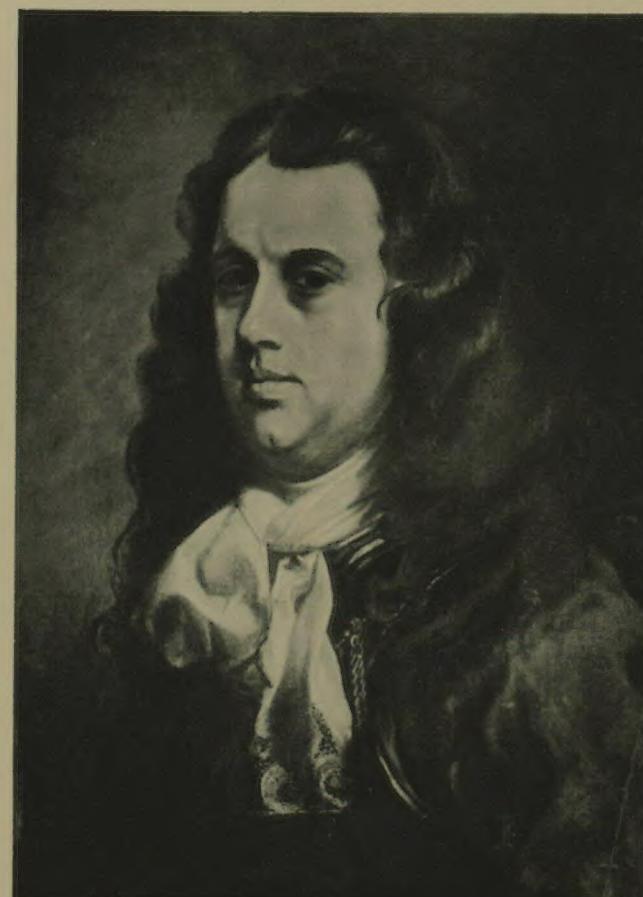
great-great-grandfather, Captain John Blake of the Indian Navy (1713-90), author of "A Plan for Regulating the Marine System of Great Britain" (1758); a rare tract in which "the service of the Navy, the interest of the Merchant and the contentment of seamen and their families, are impartially considered"; and in which the author modestly describes himself as "under Sir Charles Wager in the siege of Gibraltar, 1727; commanded a ship to the Mediterranean in 1753, and afterwards the ships *Halifax* and *Lincoln* in the service of the East India Company." In 1758 he had for seven years past at Watcombe been "engaged in husbandry, improving his own estate, and directing the plow." His pamphlet shows him to have been a man of keen business instincts; one who would not have bought a portrait from Joseph Ames without careful investigation of its authenticity.

Four engravings of the portrait which thus changed hands are in the possession of four branches of John Blake's family: they bear precisely the same inscription as in the "Ames engraving" described above, save for the following words: "Done from a Painting in the Possession of Captn. John Blake of Watcombe, in the Parish of Brockenhurst, HANTS, and Dedicated to the Citizens of London." Below the words "Mr. Glover's London, p.21," there is inserted in a flowing style: "Thos. Preston Fecit." An entry in the fly-leaf of Mrs. John Blake's family Bible, now in my possession, recording the births of her thirteen children, shows that her husband could be described as "of Watcombe" between 1750 and 1757. Thereupon he removed to Parliament Street, Westminster.

Family tradition states that Captain John Blake came of the same stock as the Admiral, although the relationship has never been actually proved. At his death the portrait passed to his eldest daughter and co-heiress, Sally, who had married in 1776 Henry Hinde Pelly. Their son, Sir John Henry Pelly, sometime Deputy Master of the Trinity House and Governor of the Bank of England, was created a Baronet in 1840; and from him the Pelly Portrait descended in due course to his great-grandson, the Rev. D. R. Pelly.

CAPTAIN JOSEPH AMES, R.N.

Can Ames's statement, in the "Catalogue of English Heads," that his painting was a portrait of Admiral



"ROBERT BLAKE"; FROM THE EARLY PORTRAIT (IN OILS) BY AN UNKNOWN ARTIST IN THE DINING-HALL AT WADHAM COLLEGE, OXFORD.

Robert Blake, be relied upon? It does not seem to have been hitherto observed that Ames's own family history bears considerably upon the answer to that question. Joseph was the eldest son of John Ames, a master in the merchant service, who was himself the sixth son of Captain Joseph Ames, R.N. (1619-95). In a notice in the "D.N.B.", Joseph Ames the elder is described as a naval commander under the Commonwealth who was descended from an ancient Norfolk family.

In July 1653 he distinguished himself at the Battle of Scheveningen, the last engagement of the First Dutch War, in which Martin Tromp was killed. "For eminent service in saving ye *Triumph* fired in fight with the Dutch," on that occasion, a gold medal was awarded him by Parliament. The "Triumph" had been Blake's flagship at the Ness in 1652 and at Portland in February 1653. At Portland Blake was severely wounded; and although he took part at the battle of the Gabbard in June 1653, he was ashore, recovering from his injuries, when at Scheveningen, in July, the "Triumph" was set upon by Dutch fire-ships. The valiant Admiral Peacock succeeded in disengaging her, but succumbed to burns and other injuries. The honour of saving the flagship which had twice carried Blake to victory thus fell to Captain Ames. In 1657 he served under Blake himself in what Lord Clarendon called the "miraculous" action of Santa Cruz.

THE DESTRUCTION OF SANTA CRUZ.

A Spanish treasure-fleet from Mexico had put into Santa Cruz, the chief port of the Canary Islands. A



"ROBERT BLAKE"; FROM THE MEZZOTINT OF 1740 AFTER THE PELLY PORTRAIT (REPRODUCED ON THE OPPOSITE PAGE): AN ENGRAVING IN THE NATIONAL MARITIME MUSEUM.

Beneath the title and the verse quotation are the words: "Done from a Painting in the possession of Mr. J. Ames. By Thos. Preston and Dedicated to ye Citizens of London."

castle and several smaller forts surrounded the anchorage in a ring of flame, and the great galleons themselves, supported by numberless musketeers ashore, laid bare their snarling fangs inside it. Blake ordered Rear-Admiral Stayner to lead twelve frigates into action while he himself engaged the forts. By sunset the forts had been silenced, the Spanish Fleet destroyed, and the treasure destined for the Spanish war-chest sunk to the bottom of the sea. "All men who knew the place concluded that no sober men, with what courage soever endued, would ever undertake it," wrote Clarendon, "and they could hardly persuade themselves to believe what they had done; whilst the Spaniards comforted themselves with the belief that they were devils and not men, which had destroyed them in such a manner."

One of Stayner's twelve frigates was the "Winceby," commanded by Captain Joseph Ames.† In "Particulars of damage to ships at the engagement" (Rawlinson XXXVI. 345) it is reported of the "Winceby" that her "rudder head is defective, being shot at Teneriffe, the head loose, the head of the mainmast defective, she is very leaky in foul weather." We obtain a final glimpse of Captain Ames at sea, in Weale's Journal, under date Thursday, September 18, 1657. "Being under sail off Arenas Gordas this day the fleet parted and Captain Storie was left commander-in-chief in the *Hampshire*. The Capt. sent the *Barca Longa* to Lisbon to sell by Capt. Ames."

Meanwhile, Blake with eleven ships set sail on July 17 for England, where the nation prepared to give him a rapturous welcome, such as was accorded in later days to the victorious Nelson.

"Desiring much to get once ashore before his death," as the Captain of the "George" wrote to the Commissioners of the Admiralty and Navy, yet increasingly weak from a long-continued tendency to dropsy, the great hero breathed his last as the ship entered Plymouth Sound.

[Continued on page 726.]

* It should be 7 August.

† "The Letters of Robert Blake," edited for the N.R.S. by J. R. Powell, pp. 325 and 333.

NOW PROVED AUTHENTIC: THE PELLY PORTAIT OF ADMIRAL BLAKE.

REPRODUCED BY COURTESY OF THE NATIONAL MARITIME MUSEUM. (SEE ARTICLE ON THE OPPOSITE PAGE.)



"ROBERT BLAKE"; BY AN UNKNOWN ARTIST: THE PELLY PORTRAIT, RECENTLY ACQUIRED BY THE NATIONAL MARITIME MUSEUM

Above we reproduce the first professional photograph ever taken of the Pelly portrait of Admiral Robert Blake, which has just become a national possession and is to remain permanently in the National Maritime Museum at Greenwich, where it has hung since the Museum was opened a year ago. In her article on the opposite page, Mrs. Mozley, who is a great-great-granddaughter of one of its previous owners, Captain John Blake of the Indian Navy (1713-1790), describes her researches into the history of the painting. They have been entirely successful in establishing its

pedigree and authenticity, on which some doubt had hitherto been cast. Her evidence consists largely of new facts concerning the identity and antecedents of Joseph Ames, a former owner of the picture. She says that the Pelly portrait should be compared with Samuel Cooper's miniature of Blake in the Museum, and mentions also the portrait at Wadham College, Oxford. Both are reproduced on the opposite page, for purposes of comparison, along with Thomas Preston's engraving of 1740 (which is in the Museum) from the Pelly portrait itself.

BOOKS OF THE DAY.

CLASSIFICATION OF

styles and periods in art, I imagine, has largely been the work of critics living in later times, and the artists concerned may have been themselves unaware of the labels destined to be attached to their works. Some may have known of them eventually. Monet, I suppose, lived to realise that he was an Impressionist. Not all art movements, however, have begun with a preconceived name, such as the Pre-Raphaelite Brotherhood. Was the founder of the Baroque style, for example, aware of the fact that he had founded it?

I was suddenly asked the other day to explain the meaning of "Baroque," and my answer, I fear, was not precisely exhaustive. Turning secretly afterwards to the "Encyclopaedia Britannica," I find that there is a large literature on the subject, including (in English) two books by Mr. Sacheverell Sitwell. The "E.B." defines the term thus: "Baroque . . . is of uncertain derivation, one explanation being that it springs from the Spanish word *barrueco*, a large, irregularly-shaped pearl. The word denotes the greater freedom and irregularity which succeed, in European art, the equipoise and restraint of the Renaissance. At first marked by stateliness and amplitude of form, the Baroque style in the 18th century becomes more playful and piquant in character, this variety of it being known as the style of the Rococo (q.v.)." Knowing little of Rococo beyond Swinburne's poem with that title, I obeyed the "q.v." and read as follows: "Its name is derived from the French word *Rocailles*, which was used to designate the artificial grottoes and fantastic arrangements of rocks in the gardens of Versailles; and it indicates one of the features of the rococo style in its typical form—its absolute freedom and irregularity of rhythm, the twisted curves of a shell being as it were the standard of the whole system of design. Historically, it was an extreme development of the ideas of individual imagination and love of broken curves which characterised baroque art."

This "prelude to adventure" in stylistic designations may be useful to other unlearned readers, by way of introduction to a monumental work which presupposes some background of general knowledge. Previous acquaintance with it might have enabled me to reply more intelligently to the above-mentioned conundrum sprung upon me concerning Baroque. The work in question consists of two ample quarto tomes entitled "ROMAN BAROQUE ART: The History of a Style." By T. H. Fokker. Vol. I. Text. Vol. II. Plates (Oxford University Press and Humphrey Milford; 2 Vols.; £5 5s. net).

The volume of plates contains no fewer than 278 exquisite reproductions from works of architecture, sculpture and painting, some of the architectural subjects being represented by plans as well as photographs. This *magnum opus* will, I am sure, be of highly stimulating interest to art-lovers and connoisseurs, suggesting, as it does, a new approach to the art treasures of Rome, while to the average reader it is a revelation, pictorially, of what that city has to show. The first (and larger) volume comprises the author's treatise, together with an extensive bibliography and three separate indexes—to names of artists; works of art and localities where they are to be found; and names of Popes, prelates and other persons mentioned. The treatise itself, obviously based on immense erudition and the closest comparative observation, is divided into three parts—Early Baroque, Full Baroque, and Late Baroque; each part being subdivided under the headings: Church Interiors, Church Façades, Palaces, Town-Planning and Fountains, Painting and Sculpture. The relative space thus allotted to architecture marks it as the main medium of the Baroque style.

M. Fokker's work should receive a specially warm welcome among British readers, for, introducing himself as "a Dutch student resident in Rome," he has paid our language the compliment of adopting it "in the hope of addressing a wider public than would be open to him if he used his mother tongue." At the same time he apologises—quite needlessly—for his alleged "deficiencies" in English, which to me at least are undiscoverable. "It was under English auspices," we read, "that his studies

took definite shape, when Mrs. Eugénie Strong, an archaeologist as vitally interested in the more modern art of Rome as in its ancient aspects, invited him to lecture to the Society 'Roma Unitas,' of which she was the founder and leading spirit. Further researches in the same field led to the expansion of a book which was originally intended to be a brief statement of generally accepted facts and opinions into a more ambitious effort, expounding views divergent from or opposed to those held by well-known authorities." Indicating the scope of his inquiry, he writes: "The word 'Baroque' has been used to denote entire civilisations and cultures, philosophies, and moral systems. However, a definition of Baroque art, or an explanation of its aims, has not been formulated; and a general uncertainty about its character, naturally connected with general scepticism about its merits, still prevails. The problem is twofold. A primary inquiry has to be instituted with a view to ascertaining what Baroque art is, and what are the general laws governing its growth and decline. A further investigation concerns itself with the practice of the laws (the existence of which has thus been stated) when applied to the tasks which the artists undertook." It seems evident, from what M. Fokker

considered as the most representative master of Baroque art. Borromini (1599-1667), the hardly less famous contemporary architect, ranks next to him. . . . As, in accordance with our purpose, a contemporary painter must be cited together with the architect and sculptor, we can name the scarcely less well-known Cortona (1596-1669), architect as well as painter."

It is not possible to summarise briefly the interesting chapter in which M. Fokker enlarges on the characteristics of Baroque art, and still less his analysis and exposition by example which form the body of his book. Summing-up in general, he says: "Baroque art is a style, the first since antiquity, which was created on the soil of Rome and its immediate neighbourhood. It embraced the largest and most important part of the artistic activity in Rome during that period of modern history which saw the rise, the climax and the decline of a Papacy which had ceased to uphold its pretensions to be the equal of mighty European monarchies, but, on the other hand, strove to be a power which controlled European politics as well as European religious life. It was an art appropriate to prelates, which did not use persuasion, did not indulge in story-telling, did not lay itself out to caress the senses, but which impressed its contemporaries by means of quantities and overawed them by lavish use of grandeur."

The Papacy and all its works, along with Christianity in general, are not without obligations of a derivative character to the ancient Jewish culture of Palestine. We do not altogether lose continuity, therefore, in retrospect, by jumping back more than 2000 years to examine a royal quarto volume of high archaeological importance, namely, "THE LACHISH LETTERS." By Harry Torczyner, Bialik Professor of Hebrew in the University of Jerusalem, Lankester Harding, Alkin Lewis and J. L. Starkey. With 50 illustrations (including facsimiles). Published for the Trustees of the late Sir Henry Wellcome (Oxford University Press and Humphrey Milford; 25s.). This record of an epoch-making discovery might be called a memorial tribute to the discoverer, Mr. John L. Starkey, field director of the Wellcome-Marston Archaeological Expedition, and an honoured contributor to *The Illustrated London News*, who was murdered by Arab terrorists last January while driving from his camp to Jerusalem. His illustrated account of the finding of the Lachish Letters appeared in our issue of Aug. 10, 1935.

In the present volume a short chapter from Mr. Starkey's pen relates the circumstances of the discovery and assigns the letters to the early sixth century B.C. In the course of it he writes: "These inscribed potsherds are only a small proportion of hundreds of jar fragments found in this room. As so many had been affected by fire, it is impossible to know how much correspondence may have been destroyed in this way. . . . Our first season's work on the defences indicated that this firing should be equated with the destruction of the city at the end of the Judean Kingdom, at the time of Nebuchadnezzar's campaign, shortly before he destroyed Jerusalem in 586 B.C. . . . At first I feared the inscriptions were but ordinary business accounts, or magical charms, and I sought the earliest opportunity to visit our greatest authority on Palestinian

Archaeology and Semitic Philology, Père Vincent of the École Biblique et Archéologique Française, who immediately allayed my fears."

The outstanding value of Mr. Starkey's discovery as new evidence on ancient Jewish culture and Old Testament history is admirably set forth in Professor Torczyner's introductory essay: "The Lachish Letters," he writes, "are the first real personal documents in pre-exilic Hebrew writing found in Palestine. Very few written documents had previously been found in the country of the Bible. . . . This material will now be considerably augmented by the 18 ostraca from Lachish. . . . The script of Lachish makes us realise for the first time that the Phoenician-Hebrew alphabet, known until now mostly from Phoenician inscriptions upon stone, is not really a writing intended for engraving, but a script invented, and used particularly,

[Continued on page 734.]



IN WHAT IS PROBABLY THE ONLY PLACE IN WHICH SHEEP ARE USED AS DRAUGHT ANIMALS: A YOUNG RAM PULLING A SPECIALLY CONSTRUCTED CART, CARRYING A MAN AND A BOY, WITH A LOAD OF FISH, IN THE ISLAND OF ST. MICHAEL, IN THE AZORES.

Undoubtedly the horse, the donkey, and the ox are the most satisfactory animals for draught purposes, but goats, dogs, and llamas can also be trained to pull a cart. The camel usually carries its load on its back; but the camel-drawn carriage of the Governor of the Punjab—a familiar sight at the race meeting at Lahore—shows that even these ungainly animals can be broken in to harness. Probably the only part of the world in which sheep are used as draught animals is St. Michael Island, the largest of the Azores. Our photograph was taken in Ponta Delgada, the capital, and shows a young ram drawing a specially-constructed cart on which are seated a man and a boy.

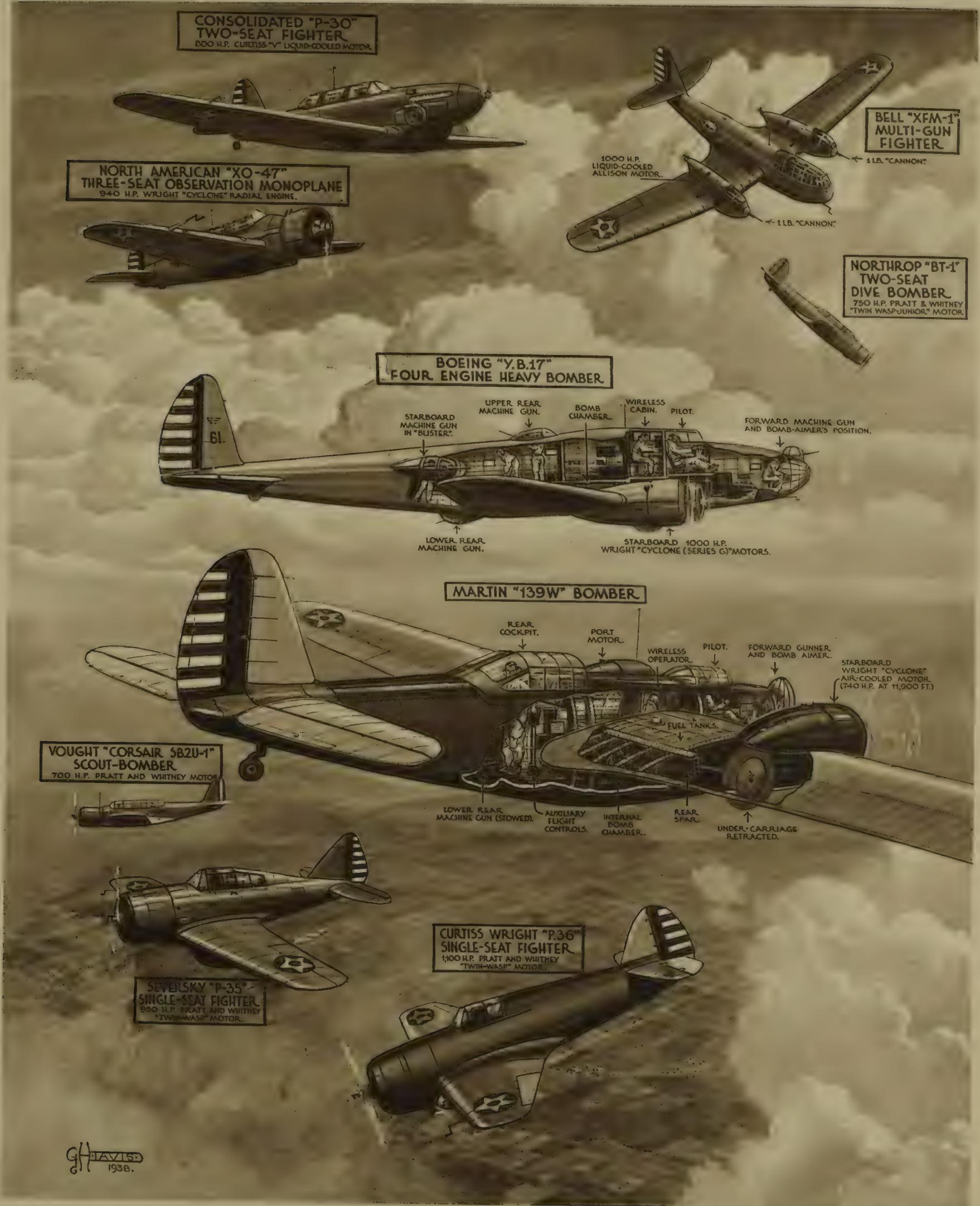
This was not the total load: there were also a number of fish in the cart!

says, that the wider applications of the term Baroque, implicit in his book, are a comparatively recent and novel phase of criticism still in a somewhat fluid state. He leaves the actual history of its amplified meaning a little vague, unconnected by name with individual critics.

Coming down to definite dates or—to put it vulgarly—"brass tacks," M. Fokker says later: "Baroque architecture first appeared in 1568, when the foundation-stone for the Gézu was laid; the date of the first Baroque sculpture may be approximately fixed in the very last years of the sixteenth century, and the first Baroque painting was executed about 1602." After dates, names. Having disposed of chronology in the inception of Baroque, the author proceeds to associate its origin with particular artists, and to indicate their distinctive methods. "Bernini (1598-1680), the architect and sculptor, is

FIGHTING-PLANES OF THE POWERS: VI.—THE LAVISHLY EQUIPPED U.S.A.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS



THE MIGHT OF THE U.S.A.'S THREE AIR FORCES: HUGE BOMBERS; AND FIGHTERS—INCLUDING THE BELL "XFM-1," A MACHINE DESIGNED TO MEET FAST RAIDERS—THE ONLY MILITARY AEROPLANE IN THE WORLD WITH TWIN PUSHER AIR-SCREWS.

In company with other Powers, the United States have enormously increased their Air Services recently. Each of the three independent Air Services—the U.S. Army Air Corps, the U.S. Naval Air Service, and the U.S. Marine Corps—buys its aeroplanes and its motors separately. This, it has been claimed, results in the continuous production of better and better designs by the competing constructing firms. In any case, there can be no doubt of the immense progress made in military aeroplane design in the U.S.A., one of the most notable steps forward being the construction of a twin-motor pusher monoplane by the Bell Company—the "XFM-1" illustrated above. This machine has been specially evolved to combat the modern high-speed bomber. It is fitted with two 1000-h.p. Allison

twelve-cylinder, glycol-cooled, supercharged engines of a new type. These are mounted in wing nacelles; and the front of each nacelle is used to house a gunner with a wide field of fire forward for his quick-firing "cannon." In addition, the "XFM-1" mounts machine-guns in streamlined "blisters." Much has been heard of the colossal Boeing "YB-17," the so-called "Flying Fortress." This has a wing-span of 105 ft., and is armed with five machine-guns, four of them in "blisters" on the fuselage. Yet this machine has now been surpassed in size by the "YB-15," the biggest bomber in service in the world: but no details of this have been released. We would add that our artist has again had the assistance of Mr. Leonard Bridgman, of Jane's "All the World's Aircraft."

THE WORLD OF SCIENCE.

STALKED EYES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ILLUSTRATIONS of the wonderful and often beautiful adjustments made by living bodies, whereby increased efficiency is secured for the performance of their functions—thus ensuring their success in the "struggle for existence"—are to be found in every group of the animal kingdom, from the lowliest organisms to Man himself. This is manifested sometimes in every organ of the body. But nowhere is this aspect of animal life more convincingly illustrated than in the history of the origin and evolution of the five senses.

Sight, perhaps, comes first to the mind when these are mentioned. And it is to this only that I must confine myself in this essay. We sometimes speak of sight as "the gateway of the soul," and so far as human sight is concerned that poetic conception may be accepted; for no other animal seems to be able to interpret what is seen so vividly, and in such full measure, as mankind. But even here there are very varying degrees of perfection in this interpretation, which is governed by the mind and "temperament" much more than is commonly realised.

This most precious possession—sight—came into being among the lowliest animals, and in response to the stimulus of light on nerve-endings in the skin, which begat the formation of pigment-spots such as may be seen in many molluscs in varying degrees of sensitiveness. In the gaping shell of the scallop (*Pecten*), as seen in an aquarium, a whole circlet of such pigment-spots, or eyes, may be seen just under the edge of the shell. Herein they are conspicuously large and prominent, and shine like precious stones. But they are merely light perceptors. It is not till we get to the *Cephalopods* (octopuses and cuttle-fish) that we find an eye of complex structure capable of creating an image of the world around it, though we get degrees of complexity in other molluscs leading up to this. In the cuttle-fish tribe it attains to a completeness almost equal to that of the human eye, and it is accompanied by very positive evidence that

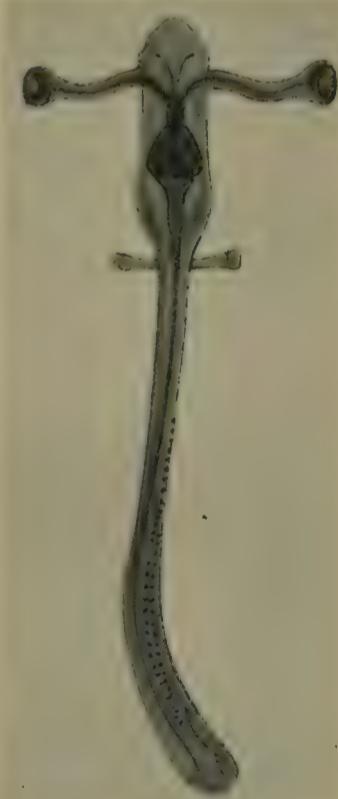
said of some of the flies of the genera *Pelmatops*, *Laglasia*, and *Achias* (Fig. 1), wherein the eyes are borne at the end of a shaft as long as, and, in some species, longer, than the body? This, however, is only true of the males: in the females they present

him in his search for her! But this is by no means the only group of species to display eccentricities of this kind. For in one of the mayflies (*Clæon*), the male displays a pair of eyes mounted on a thick, tall pillar, and at the base of each another pair close to the head. Below the pillars are a pair of ocelli, and there is a third between the antennæ. Hence it has no fewer than seven eyes! In *Harpax*, one of the Mantises, the eyes stand up like a pair of swollen horns, ending in a sharp point. And here again we have no information which will help to explain such surprising developments.

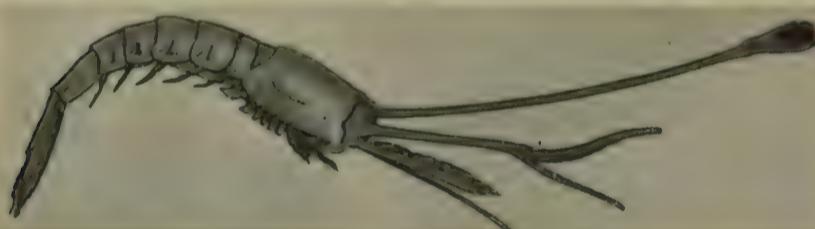
Among the crustacea is the shrimp, *Eretmocaris* (Fig. 2), whose eyes are borne at the end of a stalk even longer, relatively, than in the stalk-eyed flies. For here the eye is at the tip of a slender beam longer than the rest of the body. Its like, in this matter of length, can be found in no other animal. The angular crab (*Gonoplax*) of our seashore (Fig. 4), and some tropical land-crabs, have eyes at the end of a conspicuously long stalk, but here, when danger threatens, they can be drawn sideways into a deep groove in the shell. Stalked eyes are found in creatures not even remotely related. In the common snail, for example, the eyes are borne at the end of a long, flexible shaft, or "tentacle." But here they can be withdrawn into the head by the slightest touch. They are pulled down into the cavity of the tentacle, which disappears into the head till danger is past.

Other instances of stalked eyes among the mollusca are furnished by two fantastic-looking cuttle-fish, *Doratopsis*, and a third, *Bathothauma*.

the ordinary form, such as we see in the common house-fly. This, surely, is one of the strangest forms



3. A STALK-EYED LARVAL FISH; WITH THE EYES CARRIED AT THE END OF LONG AND FLEXIBLE STALKS. These larvae seem to belong to more than one species; but, up to the present, the adult form, with normal eyes, is unknown.



2. THE OAR-SHRIMP (ERETMOCARIS); SHOWING THE EYE BORNE AT THE END OF A STALK LONGER THAN THE REST OF THE BODY.

the actions of these creatures are governed by what they see. An octopus in the Naples Aquarium was noticed holding a stone at the tip of one of its tentacles, awaiting the moment when a mussel opened its shell. As soon as the gap was wide enough, the stone was thrust in and the succulent body sucked out!

In many of these lowlier types these incipient eyes are distributed all over the area of the body which is exposed to the light. But in the higher types they are confined to the head, and here they present many, and strange, forms, even to the verge of freakishness! The concentration of the eyes on the head accompanied the development of "bi-lateral symmetry"—that is to say, the development of bodies whose organs are symmetrically disposed along a central axis, as distinct from a radial symmetry like that of a starfish. In the former type movement is always forward, or "head-first." In the latter there is no head. In the insects the eyes are "compound"—that is to say, they are formed of clusters of inverted cones, with their exposed bases pigmented. Commonly, however, smaller and simpler eyes, or "ocelli," generally in clusters, are borne on the head between the compound eyes. They range in number from three to as many as twenty, but their precise function seems to be unknown.

In creatures which have become in any way dependent on their sight, one would suppose that no risks would be taken, so to speak, of the eyes suffering damage, and commonly they do not project beyond the general surface of the head. But what is to be



4. THE STALK-EYED, OR ANGULAR, CRAB OF OUR COASTS; SHOWING HOW THE EYES ARE DRAWN SIDEWAYS INTO GROOVES FOR PROTECTION.

This crab lives on the sea-bed and probably uses the eyes by thrusting them out of the mud in which it lies concealed.

of "secondary sexual characters" to be found in nature. This extravagance of growth can hardly be supposed to act as a stimulus to the amorous feelings of the female, and it can hardly be necessary to aid

the very fact that these strange outgrowths are found in creatures so widely different as insects, molluscs, and larval fishes (Fig. 3), makes it impossible to formulate even a plausible interpretation. The fact that in the stalk-eyed flies only the males are affected, seems to suggest some connection, as I have remarked, with what are known as "secondary sexual characters." But this will scarcely apply in the case of the stalk-eyed larval fish, which seem to belong to several distinct species.

ANCIENT ROMAN AMENITIES IN ALBANIA: BATHS FOUND AT BUTRINTO.

PHOTOGRAPHS BY THE ITALIAN ARCHAEOLOGICAL MISSION IN ALBANIA. (SEE ARTICLE ON THE NEXT PAGE.)



1. THE LARGER OF TWO THERMÆ (BATHS) BUILT BY THE ROMANS AT BUTHROTUM (MODERN BUTRINTO), WHICH THEY OCCUPIED IN THE FIRST CENTURY B.C.: A VIEW SHOWING THE CENTRAL HALL (ONCE ROOFED WITH A CUPOLA), A CALIDARIUM BEYOND, AND (FOREGROUND) A FRIGIDARIUM AND SERVICE QUARTERS.



2. THE SMALLER ROMAN BATHS (THERMÆ) DISCOVERED AT BUTRINTO, ON THE COAST OF ALBANIA, ALSO BUILT OF BRICK LIKE THE LARGER STRUCTURE (FIG. 1 ABOVE): A GENERAL VIEW SHOWING (RIGHT) THE CALIDARIUM WITH ITS TERRACOTTA HOT-AIR TUBES (SEEN IN FIG. 5 ON THE FOLLOWING PAGE).

In his article on the following page, describing recent archaeological discoveries at Butrinto (ancient Buthrotum) on the coast of Albania, Professor Pirro Marconi points out that after the town came under Roman rule, in the first century B.C., its character was completely changed. Under the Greeks, it had been primarily a maritime port, not only itself strongly fortified, but with its inland approaches guarded, by a complicated chain of outposts in the surrounding hills, against the incursions of the warlike Illyrians. The Roman power, however, held these tribes in subjection, and Buthrotum, menaced no longer by

land or sea, lost its military aspect, and developed into a city of culture and amenities. Among the Roman innovations eventually introduced were a theatre, spacious villas, aqueducts, and *thermæ*. Professor Marconi describes in detail their structure and interior arrangements, as revealed by the Italian excavations. The *calidarium*, or hot-air chamber, in the smaller *thermæ* is also seen in Fig. 5 on the page containing his article. The larger *thermæ*, of course, likewise had one. These chambers were provided with hot air generated from furnaces below and distributed through terracotta pipes beneath their hollow pavements.

ALBANIA IN ANTIQUITY: GREEK FORTS AND ROMAN BATHS.

CONTRASTS BETWEEN GREEK MILITARY DOMINATION, FOR THE PROTECTION OF TRADE, AND THE SPREAD OF CULTURE AND AMENITIES UNDER THE ROMAN EMPIRE: EVIDENCE FROM NEW DISCOVERIES AT BUTRINTO, IN SOUTHERN ALBANIA.

By PIRRO MARCONI, Professor of Ancient Art in the University of Naples; Director of the Italian Archaeological Mission in Albania. (See Illustrations on pages 705 and 707.)

BUTRINTO, the ancient Buthrotum, in South Albania, whose origins are lost in the mists of the Homeric legend, has recently been enriched by the discovery of other monuments in addition to those brought to light in previous years by the Italian Archaeological Mission in Albania, of which the most famous are the Virgilian Porta Scea, the Graeco-Roman theatre and the Byzantine Baptistry.

The Greeks founded a whole chain of rich cities and ports along what is to-day the coast of Albania, but no attempt was made to dominate the hinterland, inhabited by the untamed, uncivilised Illyrians. These cities were primarily designed to protect their all-important maritime traffic and, following their traces inland, we do not find further well-adorned cities, the outcome of a serene existence, with leisure for meditation upon things of the spirit. On the contrary, from the coast towns there radiated inland ever-widening circles of fortifications, walls of defence, barricades, and outposts of every kind, as if the Greeks had lived in a continual inquietude, in a haunting fear of land attacks. In pages of history unknown to us, the savage Illyrian tribes, that dwelt in primitive cabins and lived upon the produce of their flocks and by hunting, must have given the Greeks some ugly lessons of their unbroken ferocity and courage to account for such a mania for defensive measures.

Butrinto, like Feniki, further up the coast, was a centre from which spread out one of these complex lines of defence. The sumptuous acropolis is enthroned upon the extremity of a rocky peninsula, in a lagoon at the northern end of the Straits of Corfu, and it mounted guard over the city of Corfu and the

thus permitting the passage of carts. It was closed at the inner end by a double-leaf gate, and protected at the outer end by a portcullis, whose vertical grooves are still visible. In the outer walls there are to be seen the remains of five loopholes; these widened inwards to a considerable extent, and this, together with their position in the towers, offered the defenders

an extensive field of action, since the missiles from one loophole would cross the line of those from another (Fig. 11). The entire structure is in splendid

Under the Romans, to whom the city of Buthrotum fell in the first century B.C., the character of the place changed entirely. For them, the coast was merely a point of departure for penetration inland; their ports were less commercial quays than centres from which radiated, not forts, but roads that boldly ran across the wildest regions of the interior to the ends of the Empire, and the subdued inhabitants were encouraged rather than otherwise to share the advantages of their civilisation. Freed from all menaces by sea and land, Butrinto lost its military aspect, and spread down into the plain below the fortified acropolis. Aqueducts brought drinking-water from afar, the perfect curve of a theatre graced the hillside, and spacious private houses and up-to-date *thermae* adorned the town. The whole was pervaded by what became eventually the conventional elegance of the late Hellenistic period, relieved here and there by flashes of the new, true Roman art, in which the artist sought, as it were, to compel into an adequate material form all the tumultuous, chaotic, overwhelming visions and intuitions of his rich spiritual life, creating fresh values and a strange new equilibrium completely opposed to those of the Greeks. An example of this Roman art at Butrinto is offered by a well-preserved and intense head of Agrippa found in the theatre.

The latest excavations have cleared two small but well-appointed *thermae*. The larger of the two (Fig. 1) is the first example, in the form of a building on a central plan with a cupola, where the various

3. ANCIENT GREEK FORTIFICATIONS ON THE ALBANIAN COAST: A RECONSTRUCTION DRAWING TO SHOW THE ORIGINAL ASPECT OF THE GREEK GATEWAY (SEE FIG. 9) IN THE SEAWARD WALLS OF BUTHROTUM (MODERN BUTRINTO).

Greek masonry, the great blocks of local stone sometimes measuring as much as 6 ft. 6 in. by 2 ft. 3 in. This gate may well be attributed to the fourth century

B.C., and its external aspect in antiquity must have been very similar to the reconstruction reproduced above in Fig. 3.

As has been mentioned already, a whole series of fortifications radiated inland from Butrinto, intelligently placed at coigns of vantage. The scheme may be illustrated by a rapid note upon three other forts explored by the Italian Archaeological Mission in Albania, and still unpublished. They lie in quick succession down the valley of the River Pavla. Fig. 6 illustrates the remains of the fort at Vagagliati, where it cascades with majestic rhythm down the steep hillside, in magnificent masonry. In Fig. 4 may be admired the great, open view of the valley of the Pavla commanded by this

structure, with high mountain ranges, the home of the Illyrian foe, in the background; its garrison could never be taken by surprise.

Up the valley, near Konispoli, there is the striking vedette of the intricate fortress upon the isolated cone of Mount Aetos, beautiful in the gigantic proportions of its simplest details; the outer walls boldly scale the rocky hillside, and the fine mouth of a gutter should be observed in Fig. 8. In the mountains near the frontier, on an eminence above the Pavla, rose the lesser fort of Malahuni, one of whose well-preserved bastions is illustrated in Fig. 10.

All these fortifications, of a glorious and sober beauty arising from the absence of all that is superfluous from their plans, and from the nobility of the fine masonry with blocks of generous proportions, were purely defensive outposts. They did not exist to offer a grateful security to a cultured urban life conducted confidently beneath their shadow; no Socrates invoked Pan by the waters of the Pavla. They offer us another aspect of the Greeks, less heroic and less serenely creative, than that which we are accustomed to admire, enveloped in the idealising aura lent by 2500 intervening years.

rooms are rationally arranged round a given centre. The building is entered by a large atrium, with a mosaic pavement with a central design of plaited rhombs and rectangles surrounded by other geometrical motives. A large octagonal hall forms the centre of the building, and without doubt it was once covered by a small cupola. In each wall there is a niche for fountains and statues, of which fragments have been recovered. The *calidarium* is the most important element after this hall, and leads out from it. It is divided into two apsed chambers, each containing a furnace for the production of the hot air that was distributed beneath the hollow pavement through thick terracotta tubes (*suspensurae*) and into the hot-air flues in the walls (*concameratio*). On the other side of the main hall lie the *frigidarium* and the service quarters. The building is in ordinary Roman brick-work, freely decorated with columns, mosaics, and polychrome marble pavements, and is of the first century A.D.

The smaller baths (Fig. 2), likewise in brick, have a central hall flanked on one side by a large rectangular *calidarium* with *suspensurae* (Fig. 5), and on two other sides by two large baths lined with marble, with hollow floors for the heating of the water. They are of the same period as the larger baths just described.

Thus, with their profound diversity, the Greek and Roman monuments juxtaposed at Butrinto are an eloquent manifestation of two different standpoints, and they witness clearly to the contrasting motives with which the two races occupied the land of the Illyrians: the Greek from an egoistic will to dominate solely for the protection of its material interests; the Roman, in order to carry abroad its civilisation for the benefit of all with whom it came into contact: motives that are corroborated wherever Greek or Roman remains have been found in Albania.



4. GREEK DEFENCES AGAINST WILD ILLYRIAN TRIBES OF THE HINTERLAND NEAR BUTRINTO: PART OF THE FORT AT VAGAGLIATI (SEE ALSO FIG. 6), COMMANDING SO WIDE A VIEW OVER THE FERTILE VALLEY OF THE PAVLA AND THE MOUNTAINS WHERE THE TRIBES DWELT THAT THE GARRISON COULD NOT BE TAKEN BY SURPRISE.

important line of Greek sea-traffic, thus precluding all possibility of Illyrian ambushes in the lagoon: strategic advantages recognised centuries later by the sea-trading Venice. In addition to the powerful city walls, the peninsula is barred at its narrowest point by a high wall, constructed of colossal blocks of stone drawn from the hillside, with low, narrow gateways. Various defences follow one another at intervals up the valley of the River Katito and up that of the Pavla as far as the fortified outpost on Mount Aetos, all conceived to isolate and protect the Greeks from the unknown, and to break the enemy's forces before they arrived under the city walls. Their great claim to originality lies not in the constructional technique, but in their multiplicity and extension, rarely to be found in Greece itself.

During the last season's campaign of the Italian Archaeological Mission, part of the fortifications of Butrinto were excavated and are here illustrated as being a typical element of these defences. The line of the high *enceinte* wall is broken seawards by a great gateway, providing the necessary access to the acropolis for those who approached it from the shore, and perhaps forming the principal entrance to the city. The gate is flanked by two great towers, the one square, the other semi-circular externally (Fig. 9). The larger, semi-circular tower contains two communicating chambers, and in the middle of each are still to be seen the first three blocks of the stone piers that no doubt carried the ridge-pole of the pitched roof (Figs. 7 and 9). The passage-way between the two towers is about 11 yards long and 10 ft. wide,



5. THE ROMAN EQUIVALENT OF "TURKISH BATHS" AT BUTHROTUM: THE CALIDARIUM (HOT-AIR CHAMBER) IN THE SMALLER THERMAE (FIG. 2), SHOWING THE SUSPENSURÆ (TERRACOTTA PIPES OF THE HEATING APPARATUS) THROUGH WHICH THE HOT AIR WAS DISTRIBUTED.

ANCIENT GREEK FORTS IN ALBANIA: DEFENCES AGAINST THE ILLYRIANS.

PHOTOGRAPHS BY THE ITALIAN ARCHAEOLOGICAL MISSION IN ALBANIA. (SEE ARTICLE ON THE OPPOSITE PAGE.)



6. A GREEK OUTPOST NEAR BUTRINTO TO CHECK WARLIKE ILLYRIAN TRIBES OF THE HINTERLAND: THE FORT AT VAGAGLIATI, DESCENDING THE ROCKY HILLSIDE LIKE A GIANT STAIRWAY.



7. GREEK FORTIFICATIONS OF BUTHROTUM (MODERN BUTRINTO): THE LARGER SEMI-CIRCULAR TOWER, WITH TWO COMMUNICATING CHAMBERS, SHOWING IN THE CENTRE OF EACH THE THREE FIRST BLOCKS OF PIERS THAT SUPPORTED THE ROOF.



8. A GREEK MOUNTAIN STRONGHOLD UP THE PAVLA VALLEY: STONework OF A FORT ON THE CONE OF MT. AETOS, SHOWING THE FINE MOUTH OF A GUTTER AMID COLOSSAL BLOCKS OF POLYGONAL MASONRY.



9. THE GATEWAY IN THE GREEK WALLS AT BUTRINTO, FLANKED BY TWO TOWERS—ONE SQUARE, ONE SEMI-CIRCULAR (SEE FIG. 7); A VIEW SHOWING THE DOORWAYS NOW BLOCKED UP. (SEE ALSO FIG. 3 ON PAGE 706.)



10. ANOTHER OF THE GREEK OUTPOSTS THAT GUARDED THE LANDWARD APPROACHES TO BUTHROTUM: THE FORT OF MALAHUNI IN THE MOUNTAINS UP THE PAVLA VALLEY—A WELL-PRESERVED BASTION.



11. ONE OF FIVE GREAT LOOPHOLES STILL INTACT IN THE WALLS OF GREEK TOWERS AT BUTRINTO (FIGS. 7 AND 9), WIDENING INWARDS AND SO PLACED AS TO FACILITATE CROSS-“FIRE.”

Professor Pirro Marconi (in his article on the opposite page) draws an interesting contrast between ancient Greek and Roman imperialism, as revealed by his discoveries at Butrinto (ancient Buthrotum) and elsewhere in Albania, showing the different motives with which the two races occupied the land of the Illyrians. The Greeks did so, he says, "from an egoistic will to dominate"; the Romans, on the other hand, to spread their civilisation "for the benefit of all with whom it came into contact." The Greeks built their coastal cities, such as Buthrotum, to protect their maritime trade, and made no attempt to subdue the Illyrian

hinterland. They did not, indeed, possess the resources and man-power which the Romans afterwards acquired. From the Greek coast towns, too, radiated inland a chain of fortified outposts and defences to protect them from the incursions of warlike mountain tribesmen. The photographs on this page amply bear out this description of Greek settlement in Albania. They show the massive solidity of Greek military architecture. Professor Marconi, however, says of these forts "Their great claim to originality lies, not in constructional technique, but in their multiplicity and extension, rarely to be found in Greece itself."



AN OBSOLETE MUSICAL INSTRUMENT: THE ARCHLUTE OR THEORBO (17th century)

A BENEDICTINE MONK WHO DID MUCH TO REFORM & SYSTEMATISE MUSIC: GUIDO D'AREZZO EXPLAINING THE NAMES HE GAVE TO THE NOTES OF THE SCALE. 11th CENTURY

THE CHARM OF MUSIC.

By FRANCIS TOYE.

COVENT GARDEN: A DEFENCE.
IN a few days' time Covent Garden, duly refurbished, will reopen its doors for the annual International Opera Season consecrated by tradition. This will not be very long, and nobody is likely to pretend that the repertory is wildly exciting; but, at any rate, Covent Garden still keeps the flag flying—which is something.

Whether the fact be welcome or not, there is no doubt that the position of Covent Garden is unique in our musical world. The only possible competitor is Glyndebourne, and that is too special and too far from London to make the same kind of appeal, even though the performances may be, in many instances, superior. The public interest in the doings of Covent Garden remains, apparently, something quite apart.

Newspapers tumble over one another in their anxiety to secure confidential information; everything connected with it seems to be "news," which is very much not the case where other musical enterprises are concerned. This is a tribute, doubtless, to the glamour of opera in general and Covent Garden Theatre in particular. For my part, I would not have it otherwise. There should be a certain glamour about an important Season of International Opera. Opera of this kind has always had a social as well as a musical tradition.

Truth to tell, there is nothing inherently democratic about opera at all. The form was invented by aristocrats; the princelings of Germany and the noble families of Italy; the Court of Versailles and the munificence of Napoleon were responsible for its patronage and development. In so far as democracy has helped opera at all, it has only done so by continuing the traditions of an aristocratic régime. I have always felt, therefore, that the sneers levelled at the social brilliance of Covent Garden are pretty cheap. Even the Wagnerites might remember that without a certain King of Bavaria, mad as he may have been, Wagner would never have been installed in his present hegemony. If I am told that the man in the street dislikes the fashionable associations of Covent Garden I can only say that I do not believe it. On the contrary, he always seems to me to take a vicarious pleasure in the elegance and the reputation of what remains, all things said and done, one of the most famous opera houses in the

an excellent opera of its own. It is, indeed, my considered opinion that, as regards operatic value for money, the performances at Sadler's Wells are perhaps not equalled, and certainly not surpassed, by performances on similar lines in any other country. There are better—or, at any rate, more powerful—singers in certain popular operatic theatres in Italy; there are orchestras as good (not better) in similar theatres in Germany. But as a combination of

ensemble to the virtuosity of individual singers. But does not the repertory system, so frequently lauded by certain of our critics and by our fashionable dilettanti, also possess some disadvantages? When these superior persons talk about "the opera" at Vienna, Munich, or Berlin, they nearly always mean the special performances of opera there which they travel to hear. Not for them the routine performances of every day.

They know nothing of the problems arising from the frequent *Gastspiel* when (as stipulated in their contracts) the principal singers go away for a month or two, when the principal conductor lays down his baton in favour of some more or less competent subordinate. They know nothing of the sudden substitution of one opera for another owing to those mysterious inevitabilities apparently inherent in operatic enterprises, the succession of hack "Bohèmes" and "Freischützes" on Sunday nights, and so on. These things are hidden from them by the rosy mist of the *Festspiel* which they come to identify with the ordinary standard of performance.

Unquestionably the outstanding advantage of the Covent Garden tradition is its insistence on operas being performed in the languages in which they were originally written. It was no less a person than Debussy who singled out this attribute as what he called "yet another sign of the superiority of the Anglo-Saxons." Needless to say, where popular opera is concerned performances in the vernacular are indispensable; such audiences demand, quite rightly, that they shall understand what is going on, even at the risk of a perfect alliance between the words and the music being jeopardised. This holds good not only of the Anglo-Saxon countries, but of every European country. Indeed, Covent Garden is one of the very few theatres left in the world where you can be sure to hear "Tristan" in German, "Otello" in Italian, and "Carmen" in French.

From the aesthetic point of view, this is an incalculable benefit. No translation, however skilful, can hope to preserve the fine flavor of words and music in their original combination. The characteristics of the language, its rhythms and contours, the qualities of its vowels and its consonants, have all played their part in the fashioning of the music itself; and, if they are changed, the music does, in fact, lose something. Doubtless it is something that can be only appreciated to the full by the



A FINE ACTOR AS WELL AS A GREAT OPERATIC SINGER: THE LATE FEODOR CHALIAPIN.

Feodor Chaliapin, who died in Paris on April 12 at the age of sixty-five, was the greatest artist on the operatic stage of this generation. Possessing a basso-cantante voice which combined range and power with expressiveness, he also had extraordinary histrionic ability. Born at Kazan in 1873, Chaliapin was the son of poverty-stricken parents and, as a youth, worked as a stevedore on the Volga. At seventeen he secured an engagement with a local opera company and, later, he was secured by Mamontoff for his theatre in Moscow. In 1913 he sang in London for the first time, at the season of Russian opera at Drury Lane and between 1913 and 1914 appeared as Boris Godounoff, as Ivan the Terrible in "The Maid of Pskoff," in "Prince Igor," and other works. In 1928 and 1929 he was at Covent Garden in "Mefistofele," in Gounod's "Faust," and in Rossini's "Barber of Seville." Since 1921 he had also been heard in London in programmes of Russian songs and ballads. He made his last appearance in England a year ago.

Photograph by Howard Coster.

singing, playing, and production, Sadler's Wells remains the most satisfactory operatic entity of the kind yet known to me.

Nevertheless, such performances, however excellent, can never attain to the glamour of Grand Opera on an international basis. The glamour need not be denied; it is there and it is nothing of which to be ashamed. If and when we produce the singers to make an English opera house capable of ranking with the great opera houses of Berlin, Vienna, Milan, and Rome, on which governments or municipalities think it worth while to lavish very considerable sums of money every year, we may hope to provide the glamour for and by ourselves. Till then we should be thankful that there are still individuals public-spirited enough to enable us to enjoy our glamour at their expense. After all, glamour and brilliance possess a definite value; they brighten our lives and prevent us from becoming drab and dull and provincial.

A great opera house like Covent Garden, dressed with beautiful women and elegant men, is an inspiring spectacle. It may arouse the worst passions of equalitarian Radicals and envious Socialists, but it remains an inspiring spectacle. Some of us have never been able to understand the precise virtue set by many earnest people on the uncouthness too frequently associated with certain operatic performances on the Continent. Owing to lack of leisure or of money, such a drawback may often be inevitable. But do not let us pretend it is not a drawback.

Apart from all this there are definite artistic advantages in what may be called the Covent Garden tradition. It has its disadvantages, too, needless to say, such as an inevitable tendency to improvisation and a too-frequent sacrifice of



MARGARETHE KUBATZKI.

A soprano discovered by Sir Thomas Beecham, who heard her singing in an operatic performance broadcast from the Continent. She will make her Covent Garden débüt on May 3 as Senta in "The Flying Dutchman."

world. They have become to him a kind of symbol of national well-being; they are a tribute to London's prestige.

A realisation of the value of Covent Garden does not imply any lack of realisation of the value of other operatic enterprises. Least of all Sadler's Wells. London is rightly just becoming conscious that it possesses in Sadler's Wells



RICHARD TAUBER.

Will make his first appearance at Covent Garden in "Die Zauberflöte," with which the International Opera Season opens on May 2; and will appear in it again on May 6. Sir Thomas Beecham will be the conductor on each occasion.

comparatively expert, the privileged few. It will be a bad day for the world when the claims of such people are inevitably and invariably sacrificed to the demands of the mob. Perhaps the day is already dawning; it would almost seem so. But in the meantime let us defend with what strength we may such strongholds as are left of cultured taste and knowledge. Covent Garden may not unreasonably claim—all question of snobbery apart—to be one of them.



MEDICAL PRACTICE AS PORTRAYED IN FLEMISH ART OF ABOUT 1700: A PAINTING BY BALTHASAR VAN DEN BOSCH II. (1681-1715)—THE CONSULTING-ROOM OF A PHYSICIAN OR PHARMACIST, WITH A COPY OF GALEN'S WORKS LYING OPEN ON THE TABLE.

The fact that this interesting picture was recently brought to our notice indicates the continuance of a keen interest aroused by the reproduction, in our issue of October 2 last, of a Dutch painting dated 1665 (of uncertain authorship, but variously assigned to Emmanuel de Witte, the school of de Hoogh, or Ter Borch), representing the well-stocked and elegantly furnished shop of an obviously prosperous Dutch pharmacist. In an accompanying article our art critic, after recalling the curious quackeries and strange remedies usually associated with the art of healing in those days, said: "All the more reason, then, to be surprised at the extraordinary modernity of the painting, which is a social document of great interest, not merely because it shows that the Dutch pharmacist of the period was a man of considerable standing in the community, but because the painter has reproduced the details of the pharmacy's equipment with meticulous accuracy. . . . There are numerous Dutch paintings in existence of the old-style chemist surrounded by his bottles, crocodiles, and other mumbo-jumbo. This picture is the only one I have seen in which the pharmacist is represented as a serious and prosperous citizen—no doubt there would be more had the profession been more generally prosperous." Along with the picture above described we reproduced in the same number a painting by Teniers (in the Brussels Museum) known as "The Village Doctor," and showing, by contrast, a humbler type of seventeenth-century physician, and the meagre equipment of his consulting-room. Such was the interest (as already noted) provoked by these illustrations, that in our issue of December 11 our art critic was able to contribute a further article describing kindred pictorial records received from various correspondents, and we then reproduced the title-pages of two medical works published at Rotterdam and Amsterdam in 1656 and 1661 respectively, showing well-equipped pharmacies of the time. The painting by Balthasar van den Bosch, here given in colour, was offered as further evidence of prosperity in the medical profession of the Low Countries in the late seventeenth and early eighteenth century. It shows that the proprietor of the establishment was able to employ eight assistants, while the equipment and decoration of his premises indicate a flourishing business. The original picture measures 33½ by 27 inches, and the owner dates it at about 1700. Balthasar van den Bosch II. was a Flemish painter of *genre* pictures and portraits, who was baptised at Antwerp in 1681 and died there in 1715. He was master of the guild at Antwerp in 1697, and then went to France, residing at various times in Paris, Nantes, and Douai. He returned later to Antwerp and married there in 1706. If 1700 be the date of the picture, the subject might possibly, it would seem, be of French origin in point of locality. Among the artist's surviving works, Bénézit's "Dictionary of Painters" mentions one at Munich entitled "Scene at a Doctor's" and another at Le Havre called "The Consultation."



A CHINESE EXAMPLE OF A TYPE OF VESSEL GENERALLY ACKNOWLEDGED TO HAVE BEEN OF HELLENIC ORIGIN: A RHYTON CUP OF THE T'ANG DYNASTY PERIOD (618-906 A.D.) IN CREAM POTTERY WITH LIGHT GREEN GLAZE, AND OX-HEAD BASE. (Actual size.)



CHINESE RHYTON CUPS OF THE T'ANG DYNASTY: (LEFT) AN EXAMPLE IN OX-HEAD DESIGN (2½ IN. HIGH) WITH THE ELONGATED TONGUE FORMING THE HANDLE; (RIGHT) A CORNUCOPIA DESIGN (5 IN. LONG), WITH A CUPID ASTRIDE A CITRON, AND BIRDS IN LOW RELIEF. (Both slightly reduced in size.)

HELLENIC INFLUENCE ON CHINESE CERAMIC ART: T'ANG RHYTON CUPS MODELLED ON WESTERN FORMS.

Bishop William C. White, whose important archaeological researches and discoveries in China have frequently been illustrated in our pages, supplies the following note on the above reproductions. "From the ancient objects excavated in China in recent times, more and more evidence is accumulating that points to continuous and very vital interchange of cultural influences between China and the West. These influences are seen not so much in objects actually made in the West and imported into China, as in the manufacture in China itself of objects not Chinese in type, but definitely modelled after Western forms. One such group is that of the rhyton, usually defined as a drinking cup, but in the form of an animal's head, and curved like a horn. It is generally accepted that the rhyton originated in Hellenic lands, yet it has been found not only in the Mediterranean area, but in Egypt and Babylon and recently in China. Classical rhytons are known both with and without a loop handle, and this is also true of rhytons made and found in China. The three glazed pottery rhytons here illustrated were found in the Lo-yang district in Honan province, and were

probably made there during the T'ang Dynasty (618-906 A.D.). They are of the same material and glaze as the well-known T'ang figurines, of which literally thousands have come from this Western Honan area." The full description of the three vessels, now in the Royal Ontario Museum at Toronto, reads as follows: "(Upper subject) Rhyton cup; cream pottery, light green glaze outside, yellow within; base modelled in the form of an ox-head, expanding into an octagonal shape. The ox-head is fitted with a bridle, and at the rear the animal's legs are flexed as if from the burden of the superimposed cup. (Lower left) Rhyton cup; cream pottery, yellow glaze inside and on handle, green outside, with heavy silvery iridescence. The design is an ox-head, the elongated tongue forming the handle. (Lower right) Rhyton cup; reddish pottery, with amber-coloured glaze splashed with green inside. The design is a cornucopia, being a Chinese citron in flower, with a Cupid sitting astride, and floral landscape and birds in low relief on the front. The small end of the horn is curled upward, joining the Cupid's back to form the handle."



THE POPE AT THE CANONISATION OF THREE NEW SAINTS: AN EASTER CEREMONY IN ST. PETER'S AT ROME.

On Easter Sunday Pope Pius XI., who is close on eighty-one, officiated in St. Peter's at a ceremony lasting over $2\frac{1}{2}$ hours (though shortened, for his sake, from $3\frac{1}{2}$ hours). It was the canonisation of three new Saints—Blessed Andrew Bobola (a seventeenth-century Polish Jesuit assassinated by Cossacks), Giovanni Leonardi (the sixteenth-century founder of the chief R.C. Missionary College), and

Salvator da Horta (a sixteenth-century Spanish Franciscan, of Barcelona). More than 50,000 pilgrims had come to Rome for the occasion, including 5000 from Poland. Descendants of the newly canonised Saints sat opposite the high altar. The Pope, who received a tremendous ovation, afterwards blessed Rome and the world from the outer balcony of St. Peter's. (Photograph by Keystone.)

CURRENT NEWS FROM OVERSEAS:
A PICTORIAL COMMENTARY ON EVENTS OF IMPERIAL AND FOREIGN INTEREST.



THE NEW MAHARAJA OF PATTIALA BEING INSTALLED: THE BRITISH RESIDENT FOR THE PUNJAB STATES ATTACHING A JEWEL TO HIS TURBAN.

The new Maharaja of Patiala, the premier State of the Punjab, was installed recently in the Durbar Hall of his Palace by Sir H. Wilberforce-Bell, British Resident for the Punjab States. His Highness Yuvaraj Yadavinder Singh is twenty-five. Like his predecessor, a portrait of whom appeared in our issue of April 2, he is a sportsman and cricketer. Last year he played for the India eleven against Lord Tennyson's team. (*Sport and General*.)



SEA RACES IN WHICH OXFORD AND CAMBRIDGE COMPETED: OXFORD (IN A CRAFT RECALLING THOSE USED IN THE FIRST "BOAT RACE") BEATING LYONS (LEFT) AT CANNES.

Both the Oxford and Cambridge crews, who had never rowed before in a sea race, so far as is known, won events against French crews at Cannes on April 10, over a course just under a mile. The winner of preliminary races between various French clubs rowed against Oxford, and the runner-up against Cambridge. Oxford beat Lyons, and Cambridge Toulouse, each by three lengths. The boats were of heavy build, and, except for sliding seats, recalled those of the first University race. The oars were shorter than usual, with wider blades. (*Central Press*.)



THE LYING-IN-STATE OF THE LATE SULTAN OF SELANGOR: THE COFFIN WITH ITS GUARDS IN THE THRONE ROOM OF HIS PALACE AT KLANG.

The funeral of the late Sultan of Selangor, one of the Federated Malay States, who died on March 31 (as noted, with a portrait, in our issue of April 9), took place on Sunday, April 3. Last September he had celebrated the 40th anniversary of his accession and received a congratulatory message from the King. On learning the news of the Sultan's death, his Majesty sent a telegram of condolence with his family. A portrait of the new Sultan appears on our Personal page in the present number. (*Press Topics*.)



A RAILWAY DISASTER WHICH INVOLVED TWENTY-EIGHT DEATHS IN RHODESIA: WRECKAGE AFTER A HEAD-ON COLLISION, WITH A BREAKDOWN TRAIN (RIGHT) AT WORK.

At South Plumtree, in Southern Rhodesia, on the night of April 4, the Bulawayo-Johannesburg express collided head-on with a goods train, and the first three coaches of the passenger train were smashed. The first report stated that the bodies of 19 Europeans had already been recovered, but later news gave the casualties as 28 dead, 6 missing, and 15 injured. The goods train included three trucks of dynamite, which fortunately did not explode. (*Sport and General*.)



LAST HONOURS TO CHALIAPIN IN PARIS: THE FUNERAL CARS AT THE OPÉRA, WITH CROWDS LISTENING TO THE RUSSIAN OPERA CHORUS SINGING HYMNS.

The funeral of Feodor Chaliapin, the great Russian singer, took place in Paris on April 18. The ceremony began with a service at the Russian Church, at which the President of the French Republic was represented. The cortège then proceeded to the Opéra, where in a courtyard Russian members of the Opera chorus sang a number of hymns. At the burial in the Batignolles Cemetery Mme. Chaliapin and other relatives threw into the grave earth brought from Russia. (*Wide World*.)

CHIVALRY RIDES AGAIN IN FLORENCE: ARMOUR PERFECTLY DISPLAYED.



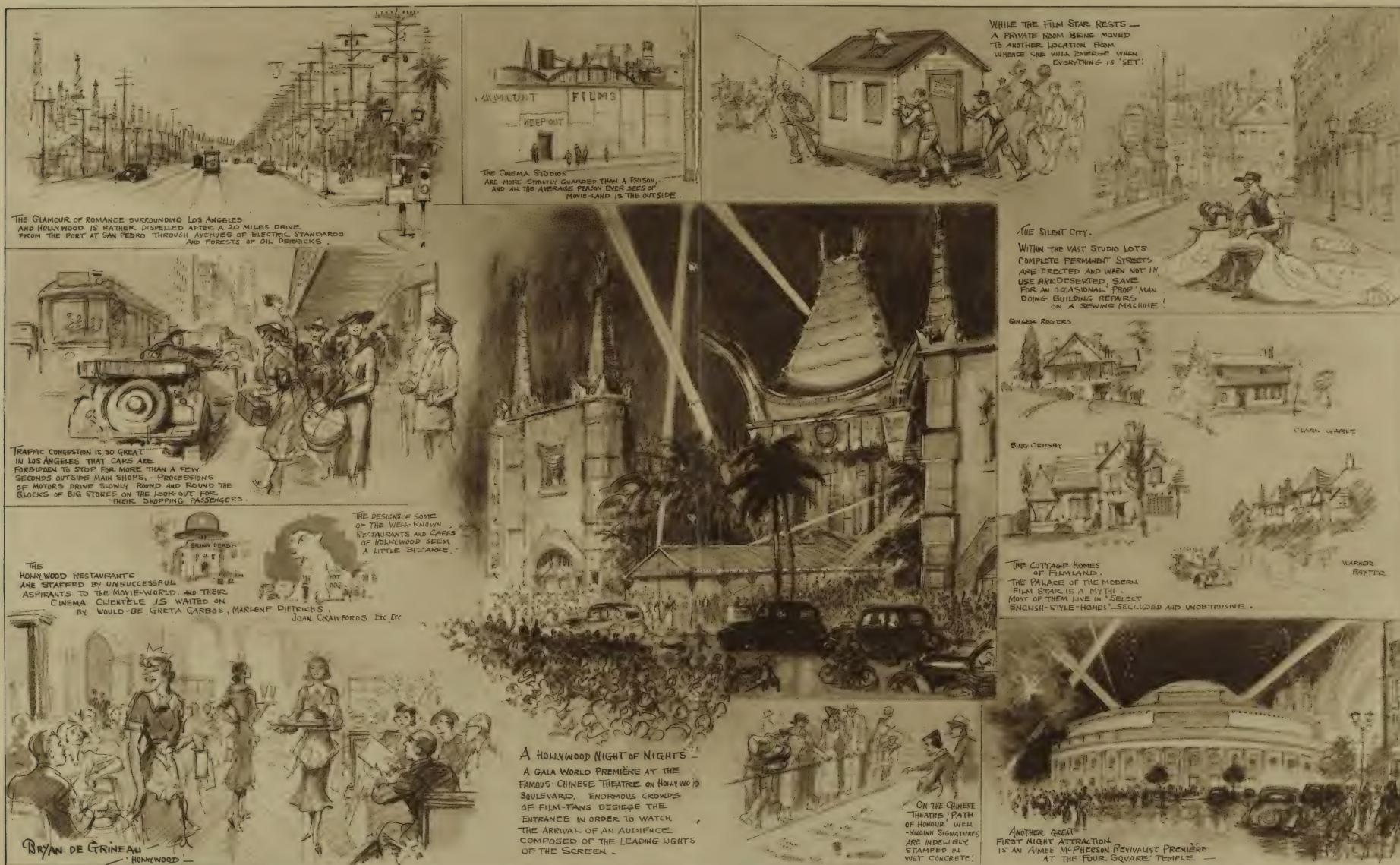
THE National Exhibition of Ancient Arms and Armour in Florence displays on a magnificent scale weapons and martial equipment covering a period of 2000 years. Full advantage has been taken of the magnificent collections of armour already possessed by Florence, to which have been added contributions of rare artistic and historic value from the National Artillery Museum of Turin, the Capodimonte Museum of Naples, Venetian public collections, and many other collections, military, civic, ecclesiastical or private. In the huge Sala dei Cinquecento in the Palazzo Vecchio, a superb cavalcade of knights in full armour has been arranged. The armour was formerly worn by knights of the Borromeo family of Milan and the Guadagni family of Florence. The knights are mounted on horses, barded with glittering metal or draped in sumptuous housings, upon a green sward ingeniously reproduced with coloured shavings.



A COMPELLING VISION OF A PAGEANT OF CHIVALRY: THE REALISTIC CAVALCADE OF KNIGHTS IN FULL ARMOUR IN THE NATIONAL EXHIBITION OF ANCIENT ARMS AND ARMOUR, FLORENCE, DISPLAYING ORIGINAL MILANESE AND FLORENTINE SUITS; AND (BELOW) A CLOSER VIEW OF THE TWO SPLENDIDLY EQUIPPED LEADERS.

THE CITY THAT "LIVES IN A GOLD-FISH BOWL": THE CAPITAL OF MOVIELAND SKETCHED BY A VISITING BRITISH ARTIST.

DRAWN BY OUR SPECIAL ARTIST BRYAN DE GRINEAU.



HOLLYWOOD—WATCHED, CRITICISED AND ENVIED BY HALF THE WORLD: SIDELIGHTS ON THE CINEMA CENTRE WHICH IS A PARADISE FOR THE FEATURED, A GEHENNA FOR MANY LESS FAVOURED.

Hollywood is twice wonderful: because of itself and because of the region in which it lies. The pioneers of the American industry chose Southern California for its sun and its warmth, reasons which have also appealed to millions of other people. The result is a series of surprising contrasts in the inhabitants—between elderly people who have chosen it as a place of retirement on account of the remarkable climate; the people of the oil-fields; the

people of the boom towns and shack-slums; and the people of the silver screen. To the youth and beauty of America, Hollywood is a land of unparalleled attraction. Every year thousands go there and join the ranks of the extras they may earn from fifteen shillings to seven pounds a day, depending on their wardrobe and special talents, but, according to the American paper "Life," the average extra earned \$161.36 in 1936—about £32 in the

year! All the studios hire extras through the Central Casting Office. With 15,000 names on its books, the office recently stopped registering any new ones. Young people are urged to stay at home and perfect themselves in their local theatres, where they stand a much better chance of being discovered by a talent "scout." Yet extras still continue to arrive in a never-ceasing stream, drawn by tales of the great stars who have risen from their

ranks—Clark Gable, Jean Harlow, Myrna Loy, Janet Gaynor, Gary Cooper, Carole Lombard, to name a few. For the rest, Hollywood is a place of human physical perfection and facial beauty; of wonderful houses fronted by swimming-pools; of odd restaurants; of odd religious movements; guarded entrances and private detectives; and flaming publicity. Hollywood, it has been said, spends its life in a gold-fish bowl, observed and talked of by all the world.

CENTURIES-OLD SEEDS GERMINATING; A RECORD RUBY;
AND OTHER CURIOSITIES OF UNIQUE INTEREST.



ORE FROM A SOURCE THAT CHANGED WORLD HISTORY: A ROCK FROM THE SILVER MINES AT LAURIUM, WHICH GAVE GREECE VICTORY AT SALAMIS.

Mr. Henry W. Nichols, Chief Curator of Geology at the Field Museum of Natural History, Chicago, is here seen examining ore from the ancient Greek mines at Laurium (modern Plaka) for traces of silver. It was from these mines that Themistocles, the Athenian leader, obtained the silver which paid for building the fleet victorious over the Persians at Salamis in 480 B.C. Without that fleet, probably, Greece would have been overwhelmed by the hosts of Xerxes, and the basic civilisation of Europe destroyed. Asia might have dominated the world until to-day.

(By Courtesy of the Field Museum.)



A RECORD IN DELAYED GERMINATION: LOTUS SEEDS BETWEEN 300 AND 500 YEARS OLD, FROM ONE OF WHICH A PLANT IS SEEN SPROUTING.

Lotus plants have sprouted at the Field Museum of Natural History, Chicago, from seeds believed 300 to 500 years old—probably the longest delayed germination on record, for the story of ancient Egyptian wheat, found in the Pyramids, having germinated was disproved. These lotus seeds were found in Manchuria, in peat formerly the bed of a lake dried up centuries ago. At the Museum they were immersed in sulphuric acid, to soften their hard shells, and then placed in water, the lotus being an aquatic plant. Germination began within a week.—[By Courtesy of the Field Museum.]



GRASS-LIKE EFFECTS OF TRACER BULLETS GLANCING OFF A TARGET: A REMARKABLE PHOTOGRAPH OF NIGHT TARGET PRACTICE WITH MACHINE-GUNS IN AMERICA.

This photograph was taken at Fort Benning, Georgia, the home of the largest infantry school in the United States, where officers of the Regular Army, National Guard, and Reserve receive special training. Machine-gunners are seen (in the right and left foreground) firing streams of tracer bullets to show concentration of fire during target practice at night. Horizontally across the background are two other illuminated trails of bullets from machine-guns outside the picture (right and left). The grass-like lines above are bullets after glancing off the target. (Associated Press Photograph.)



A TYPE OF GEM CALLED A SPARK FROM THE STAR OF BETHLEHEM: THE FINEST AND LARGEST STAR RUBY IN THE WORLD. (ACTUAL SIZE.)

This Burmese ruby was presented to the American Museum by Mrs. George Bowen de Long, and bears her name. Weighing over 100 carats, and about 1½ in. long by 1 in. wide, it is "unique among star rubies and the largest even remotely approaching it in quality." The star glowing within "results from a myriad minute hollow tubes distributed throughout the crystal. . . . When cut en cabochon . . . stones of this kind reflect the light from the interior as a six-rayed star."

THE KING AT THE FUNERAL OF LORD MILFORD HAVEN: RITES AT BRAY.



THE LATE CAPTAIN THE MARQUESS OF MILFORD HAVEN, R.N., BURIED WITH NAVAL HONOURS: THE FUNERAL PROCESSION TO THE VILLAGE CHURCH AT BRAY, IN BERKSHIRE, WHERE THE INTERMENT TOOK PLACE. (Central Press.)



MOURNERS AT THE FUNERAL OF LORD MILFORD HAVEN: THE EARL OF MEDINA, SUCCESSION TO THE TITLE, WHO IS A MIDSHIPMAN, FOLLOWED BY HIS MAJESTY THE KING AND H.R.H. THE DUKE OF KENT IN FULL NAVAL UNIFORM. (Planet.)

The King and the Duke of Kent attended the funeral of their cousin, the Marquess of Milford Haven, who was buried, with full naval honours, at the old Church in the village of Bray, by the Thames, near Maidenhead, on April 13. His Majesty wore the uniform of Admiral of the Fleet and the blue riband of the Garter; and the Duke that of a captain. In the procession to the grave they walked behind the chief mourner, Lord Milford Haven's eighteen-year-old

son, the Earl of Medina, who is a midshipman. The Duchess of Kent and Queen Victoria Eugenie were also present at the funeral. An obituary notice of the late Lord Milford Haven appeared under his portrait in our last issue. He was a director of Illustrated Newspapers. Among the distinguished people who were represented at the funeral were the Duke of Connaught, Princess Louise Duchess of Argyll, the King of Sweden, and the King of Denmark.

PERSONALITIES OF THE WEEK:

PEOPLE IN THE PUBLIC EYE.



THE SECRETARY OF STATE FOR WAR'S VISIT TO THE MEDITERRANEAN: MR. HORE-BELISHA WELCOMED AT NAPLES.

Mr. Hore-Belisha, Secretary of State for War, left England on April 14 for his journey to the Mediterranean. He flew to Malta via Marseilles and Naples, arriving on April 16. At Malta he inspected the defences. It was understood that he would, on his return journey, pay a courtesy visit to Signor Mussolini and Count Ciano, in Rome. (Wide World.)



SIR RICHARD TERRY.

The well-known composer and director of music. Died April 18; aged seventy-two. Was the first musical director at Westminster Cathedral (1901-24) and played a leading part in the revival of pre-Reformation Church music. Formerly Examiner in Music, National University of Ireland. (Claude Harris.)



LORD ROBOROUGH.

Created a peer in the New Year Honours; and better known as Sir Henry Lopes. Died April 14; aged seventy-nine. Was M.P. for Grantham from 1892 to 1900, chairman of the Devon County Council for twenty-two years, and a former High Sheriff of the county. Extensive public service. (Lafayette.)



WITH THE ITALIAN AMBASSADOR BEFORE THEIR DISASTROUS FLIGHT: THE FOUR ITALIAN AIRMEN WHO CRASHED AT ZUARA.

On April 17 Signor Gianni Albertini (third from left; above) left Croydon with three companions in an attempt to establish a new record for a flight to the Cape. They were seen off by the Italian Ambassador. When about to land at Zuara, near Tripoli, the aeroplane crashed and the four members of the crew were injured, Signor Albertini seriously. (Wide World.)



"GREY OWL."

Naturalist, lecturer and author. Died April 13; aged about forty-six. Was the Canadian Government's chief conservation officer of the Prince Albert National Park. Visited England twice and on the last occasion was summoned to Buckingham Palace, where he lectured to the Queen and the Princesses. Had contributed to this paper and was the author of "Tales of an Empty Cabin" and "The Adventures of Sajo and Her Beaver People." (Harrods.)



THE NEW SULTAN OF SELANGOR: HIS HIGHNESS ALAM SHAH, THE LATE SULTAN'S THIRD SON.

The late Sultan of Selangor, His Highness Ala'iddin Suleiman Shah, a photograph of whose lying-in-state will be found on another page in this issue, has been succeeded by his third son, as the eldest was compelled to renounce his right to the Throne in 1934. Here, the new Sultan is seen listening to the Proclamation of his reign.



M. DALADIER.

Succeeded M. Blum as Premier of France and established his position when the Senate unanimously approved his Special Powers Bill, which had previously been passed by the Chamber, with the large and unexpected majority of 508 votes to 12. The Government's special powers to carry through financial measures by decree now extend till July 31. The British Government have invited him to come to London to discuss European problems.



MR. BERTRAM MILLS.

The famous circus proprietor. Died April 16; aged sixty-four. He began his career in his father's coach-building works, later spending much time exhibiting horses. He entered the circus business after the war. He was a past president of the Hackney Horse Society, and well known for many years as a breeder and an international judge of horses. During the war he served as a captain in the R.A.S.C. (Art-Photo.)



THE GOVERNOR-GENERAL OF AUSTRALIA VISITS THE DUTCH EAST INDIES: LORD GOWRIE (CARRYING HAT) LISTENING TO NATIVE MUSIC AT BATAVIA.

The Governor-General of Australia and Lady Gowrie visited the Netherlands East Indies on their way home from Australia. They landed first on Bali, and went from there to Java by air. They arrived in Batavia on April 7, and were given an official reception by the Governor-General of the Netherlands East Indies. In a public speech, Lord Gowrie invited the Governor-General to visit Australia. (Associated Press.)



SIR STEPHEN KILLIK, G.B.E.

Lord Mayor of London at the time of King George V.'s Silver Jubilee, 1934-35. Died April 17; aged seventy-seven. A member of the Committee of the Stock Exchange. As chairman of the Coal and Corn and Finance Committee, was responsible for promoting a scheme which saved the fund known as "The City's Cash" in 1918. Was an expert on all matters connected with the Argentine Republic. Was president of the Dickens Fellowship, 1925-27. (Bassano.)

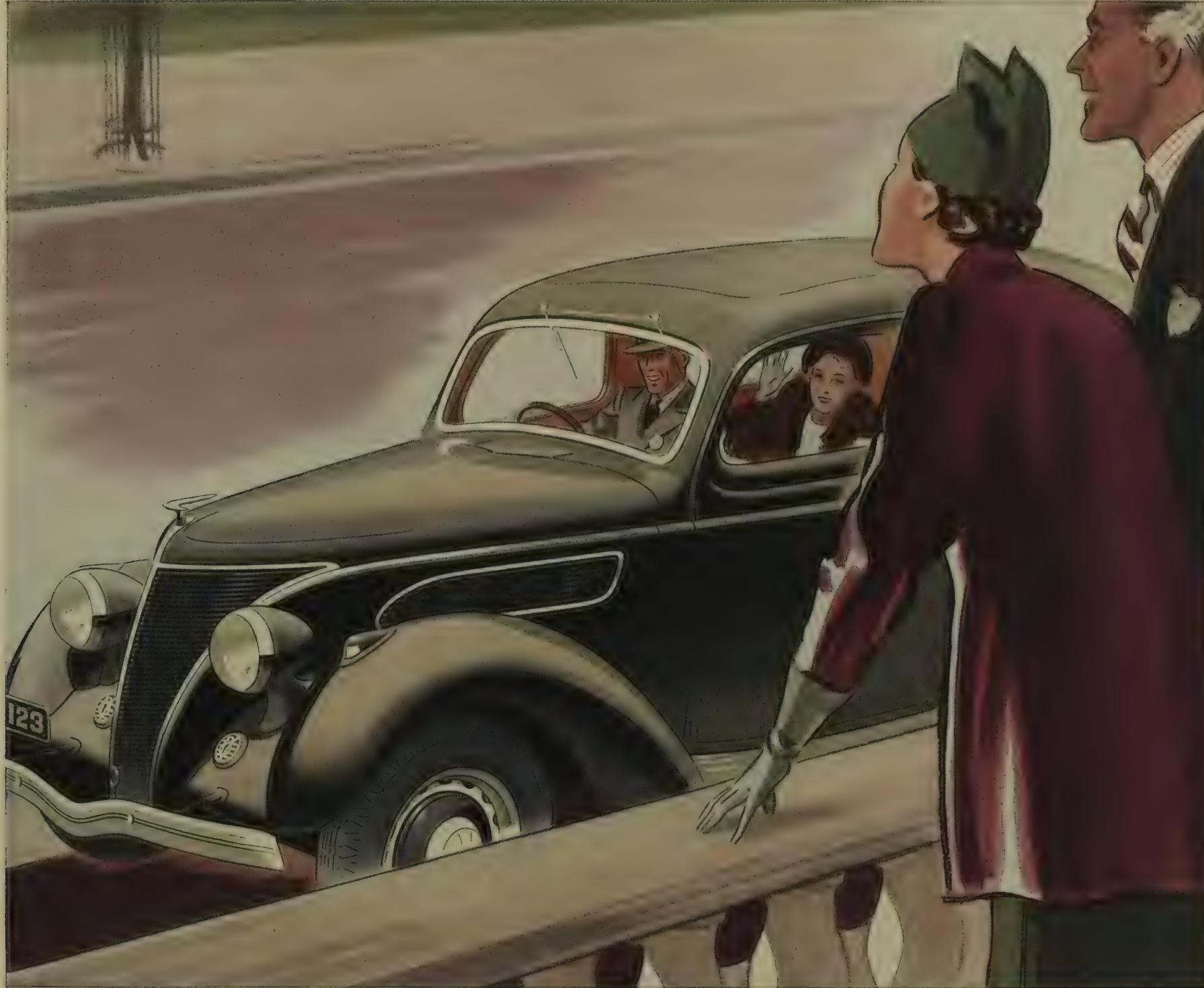
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THE LIFE OF NEW YORK UNDERGROUND : STUDIES IN A SUBWAY CAR.



THE LIFE OF NEW YORK ABOVE GROUND : GUESTS FROM THE "FOUR HUNDRED" AT A WINDOW OF THE RAINBOW ROOM IN THE R.C.A. SKYSCRAPER'S 65TH-FLOOR RESTAURANT.

We give here some further impressions of New York by that distinguished French artist, M. J. Simont—additions to those published in our issue of March 26. Here again is seen the everyday [Continued below]



THE LIFE OF THE UNITED STATES' "FOUR HUNDRED" : IN THE RESTAURANT OF A BIG HOTEL ON FIFTH AVENUE.

Continued.
life of the city—very different from the world of the sophisticated films; represented by a few types, from among its 7,000,000 inhabitants, in a subway car. In contrast to this is the life of the upper "four hundred" of American society sketched in two stylish restaurants.—[DRAWINGS BY J. SIMONT.]

The World of the Theatre.

By IVOR BROWN.

PRAISE FOR PATRONS.

TO-DAY is St. George's Day. It is also Shakespeare's birthday, or the day agreed upon as such. London offers us "Coriolanus" at the Old Vic., and Mr. Gielgud's Shylock. There will be abundant celebration at Stratford-on-Avon, including the annual ceremonial of flag-unfurling, which is not very impressive, and the carrying of simple, domestic bouquets of spring blossoms to the tomb in the church, which certainly is. Many visitors, especially if they are wise visitors, will pause awhile in the gardens behind New Place, where once stood Shakespeare's house. For there, on the lawns and amid the carefully selected flowers (only those being planted which are mentioned in the plays and poems) lingers, if anywhere, the spirit of the man and of the world he knew. There is in Stratford much else of Shakespearean relic, under glass cases, well-tended, well-explained. But the true echo of the greatest prose and poetry ever written in English is not to be found under glass, but under the trees.

This New Place, which was evidently very dear to Shakespeare, was bought by him as early as 1596. He was then ascendant in his profession, being prolific in comedy, while "Romeo and Juliet" had established his name as a tragic poet of remarkable power. His two poems of "Venus and Adonis" and "Lucrece" had been greatly admired and widely purchased.

But, even so, it is difficult to see how a young dramatist, only known in the last four or five years, with himself to keep in London, with his little boy's funeral just paid for, with a wife and two children at home in Stratford, and

of the friendship between the Earl and the actor, and it is now commonly believed that Henry Wriothesley, Earl of Southampton, was the "lovely boy" of the Sonnets, and that Shakespeare's relations with Southampton remained close, despite a bitter quarrel, and did not terminate when the Earl, having foolishly supported the rebellious Essex, was sent to the Tower after the pitiful collapse of

could, contracted new debts to pay old ones. But to be a "sharer" in a company was rewarding. Where the lordly patrons mainly helped was by lending their names, and bringing their rich friends to the playhouse. It was not the groundlings, standing in the pit at a penny a head, who helped to build up Shakespeare's competence, but the Inns of Court young gentry in the galleries, the courtiers, and the followers of Essex and Southampton.

We owe, in all probability, to Southampton's perception and encouragement and generosity much of the best of Shakespeare's work. In the Earl's house the lad from the country would meet all the great ones in life and letters, experiencing style in talk and thought and manners. It is often surmised that Southampton took Shakespeare to Italy in his train, which would explain the ease and the air of familiarity with which the dramatist places his scenes in Venice, Verona, or Messina. The argument that "Shakespeare" knew too much for a bumpkin-turned-busker and that the plays must therefore have been written by the learned lawyer-philosopher Bacon or the courtly de Vere, Earl of Oxford, can be met if there is any probability that Shakespeare had the freedom of Southampton's books as well as of his company, of his music as well as of his meals, and enjoyed the conversation of the Earl's famous tutor, the Italian Florio.

Patronage in those days was precious, but not too hard to come by, because, as never before or since in English life, the nobility deemed poetry and music to be as much their business as hunting and courting. At the great town houses there was continual "masquing," with the young poets employed to write librettos for the lords and ladies to enact in mime and ballet. In the country houses Milord, after delighting in hawk and horse and hound, would yet have a poet and a jester and musicians handy to beguile his evenings with the arts. It was then a gentleman's duty to be as ready with a sonnet as with a sword.

Out of that atmosphere came the miraculous achievement of Elizabethan drama, which began with the simplest kinds of farces and interludes, and ended with the subtlest kind of tragedy. There is no great space in time between the rough-and-tumble of "Gammer Gurton's Needle" and the sublimity of "Hamlet." The development was broad and rapid. It could not have happened unless the young men of inventive and aspiring mind had been encouraged to let their English fancy roam amid the histories and chronicles of other times and other places, and then pour out in poetry their notions of the brave new world which the Renaissance had opened up. Nowadays Shakespeare, with his speed of mind, would have gained ample scholarships to secondary school and university. Democracy, in this respect, is its own patron. Southampton gave Shakespeare a university of his own, in a private house, and so drew out and fed the native genius of the Stratford man. So let us on this April 23 remember all good patrons, ancient and modern, whose genius it has been to note, to evoke, and to sustain the genius of others. Old "givers of the chorus" to Aeschylus or Euripides; Tudor sponsors of "a cry of players"; or modern backers of a repertory. All are our creditors. To-day is most apt for acknowledgment of the debt.



BALLET AT SADLER'S WELLS: "LE ROI NU"; WITH ROBERT HELPMANN AS THE EMPEROR AND PEARL ARGYLE AS THE EMPRESS.

"Le Roi Nu," the new ballet to Jean Francaix's music, was presented for the first time at Sadler's Wells on April 7. The libretto, by Serge Lifar, is based on "The Emperor's New Clothes," the famous Hans Andersen story. The choreography is by Ninette de Valois and the setting and costumes were designed by Hedley Briggs.

that sad escapade. I have just been reading the draft of a book by Mr. Walter Thomson, which even asserts that some of the Sonnets were written as answers by Southampton, and that the enigmatic "Mr. W. H." stands for the two personalities so closely unified by deep affection, and signifies the united names of William and Henry.

We can let that pass for the moment. What immediately concerns us is the passion for poetry and the generosity behind it which animated the young



"PLAN FOR A HOSTESS," AT THE ST. MARTIN'S: GERMAINE CAVE (YVONNE ARNAUD) ARGUES THAT SHE MUST HAVE £2000 FOR HER DAUGHTER'S SOCIAL DÉBUT, A SUM HER HUSBAND (RONALD SQUIRE) DECLINES TO PROVIDE.

"Plan for a Hostess" is the story of how Germaine Cave succeeds in obtaining £2000 from her husband for her daughter's social début after his refusal to provide such a sum. She discovers that he has had an *affaire* with a gossip-writer who interviews her, and between them they concoct a plan which enables the wife to "persuade" the husband to fall in with her wishes.

with his own family in financial straits, could have acquired the chief house of his native town. This difficulty makes me the more ready to credit the old tradition that the Earl of Southampton, to whom both the long poems are dedicated, the second in terms of great familiarity, unlike the cooler phrases of a formal courtesy or cautious deference, gave Shakespeare £1000 to go through with a purchase "for which he had a mind."

The sum, considered in the values of those days, appears to be absurdly large. It would have purchased half the town. The actual amount for which Shakespeare got New Place was £60. The house probably needed repairs (he was purchasing stone two years later), and the costs of upkeep would be considerable. But, even so, a thousand pounds seems excessive. What matters is not the amount of the gift, but its source and spirit. Modern Shakespearean scholarship continually emphasises the closeness

nobles of the period and made them eager patrons of the players, who, without some such protection, hovered outside the law, and unpleasantly close to the stocks and the whipping-post. The aristocrats did not presumably pay for the theatrical com-

panies in bad times or draw dividends from their efforts in good times. The profession of dramatist was not profitable; the scribes lived from hand to mouth and, when they



"PLAN FOR A HOSTESS": GRISELDA TAUNTON (ADRIANNE ALLEN), THE GOSSIP-WRITER, DISCOVERS FROM A PHOTOGRAPH THAT SHE KNOWS GEORGE CAVE, HUSBAND OF GERMAINE CAVE (YVONNE ARNAUD), WHOM SHE HAS COME TO INTERVIEW ABOUT HER LONDON SEASON PLANS.

to Aeschylus or Euripides; Tudor sponsors of "a cry of players"; or modern backers of a repertory. All are our creditors. To-day is most apt for acknowledgment of the debt.

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THE ART OF KAYAK-ROLLING—AS PRACTISED BY THE ESKIMO HUNTERS.

PHOTOGRAPHS BY LADY BROUGHTON. (COPYRIGHT RESERVED.)



1. A GREENLAND ESKIMO ROLLING HIS CAPSIZING KAYAK: THE MAN DELIBERATELY LOSES HIS BALANCE AND BEGINS TO TURN UPSIDE DOWN IN HIS CRAFT —

2. — WHICH LIES ON THE WATER BOTTOM-UPPERMOST, WITH THE ESKIMO UNDERNEATH. MEANWHILE, THE CANOEIST HAS BROUGHT HIS PADDLE ACROSS TO HIS RIGHT SIDE.



3. USING HIS PADDLE AS A LEVER, AND WITH CONSIDERABLE EXERTION, HE BRINGS HIS BODY TO THE SURFACE ON THIS SIDE.



4. STILL LEVERING WITH HIS PADDLE, HE BRINGS HIMSELF INTO AN UPRIGHT POSITION, THE KAYAK WITH HIM.



5. TWO ESKIMOS DEMONSTRATING KAYAK-ROLLING: ONE MAN PLUNGING UNDER THE WATER (RIGHT) AND THE OTHER ALMOST UPSIDE DOWN.



6. THE CHEERFUL KAYAK-ROLLER: AN ESKIMO, WHO, PROTECTED BY WATERPROOFS OF SEAL-GUT, WETS NOTHING MORE THAN HIS FACE.

The kayaks (hunting canoes) used by the Eskimos capsize very readily, and when this happens their natural tendency is to remain floating bottom-upmost. A novice finding himself in this position would inevitably drown, being tied to the combing by the lashing round the skirt of his waterproof jacket. The Eskimos, however, who are protected by their waterproofs made of seal-gut, avoid this by rolling completely over, and then righting themselves again by means of dexterous movements of their paddles or arms, suffering nothing worse than getting their faces wet. In a rough sea, when a heavy wave threatens the flat top of their

canoe, they will roll so as to take the shock on the kayak's arched bottom. The kayaks are beautifully made, but consist of nothing stronger than seal-skin stretched on laths. They are propelled by double-ended paddles, edged with bone and are capable of a remarkable turn of speed. The photographs reproduced on this page were taken during the expedition to East Greenland undertaken by Lord Moyne in 1936 in his yacht "Rosaura." It is interesting to compare them with the "diagrammatic" act of kayak-rolling done in a European swimming-bath, and illustrated on the opposite page—the movements being evidently similar.

KAYAK-ROLLING BY A EUROPEAN—FILMED ABOVE AND BELOW THE WATER.



I. THE ROLLING OF A KAYAK IN A SWIMMING-BATH—ILLUSTRATED BY MEANS OF UNDER-WATER PHOTOGRAPHS: THE MAN, HAVING CAPSIZED, SINKS BELOW THE SURFACE.



2. THE CAPSIZING MOVEMENT IS COMPLETED AND THE MAN THRUSTS HIS PADDLE DOWNWARDS.



3. THEN, UPSIDE DOWN UNDER WATER, HE MOVES HIS PADDLE TO HIS RIGHT SIDE —



4. — AND USES IT TO LEVER HIMSELF UPWARDS TOWARDS THE SURFACE—A DIFFICULT ACT.



5. A SEMI-CIRCULAR PADDLE-STROKE, AND HE BEGINS TO TURN TOWARDS THE SURFACE —



6. — HIS BODY TWISTED, AND STILL USING HIS PADDLE AS A LEVER. THE KAYAK BEGINS TO FOLLOW HIS MOVEMENT —



7. — THOUGH ONLY GRADUALLY—INDEED, THE MAN ALMOST SEEMS TO BE LOSING GROUND AND SINKING BACK —



8. — BUT HE FORCES HIMSELF TO THE SURFACE, WITH THE KAYAK NOW HALF-RIGHTED —



9. — AND, FINALLY, REGAINS HIS DELICATE EQUILIBRIUM BY MEANS OF THE PADDLE, THE KAYAK CONFORMING TO HIS MOVEMENT.

After noting how kayaks are rolled by the Eskimos off their native Greenland, as illustrated on the opposite page, it is interesting to see (by means of stills from a film taken both above and below water) how this is done, so to speak, diagrammatically, in a swimming-bath. The man is seated in a canoe sealed by a covering fitting closely round his waist. He has his nostrils closed by means of a clip. To begin with, the paddle is held under the kayak, and the man gives a strong thrust with his right hand and leans to the left, thereby losing his balance, and capsizing

the kayak. While this is happening he passes his paddle over his head towards the left, and thrusts it down into the water endwise. Thus he finds himself upside down under the kayak—a position which many a beginner would find it only too easy to achieve. It is at this point that our series of photographs begins. The difficulty is to avoid remaining upside down like a keel on the bottom of a boat. The man has to get back to water-level and rotate the canoe with him, an operation requiring great skill. The complete movement actually takes a fraction of a minute.



VISITORS to the Ideal Home Exhibition at Olympia should not overlook the very real merits of the collection of drinking-vessels which occupies an unconsidered corner of the vast building. Private collectors, city companies, and dealers in works of art have between them provided as complete a picture of the various methods by which primitive and sophisticated man has fashioned his bowls and mugs, drinking-horns and tankards, as can be found in far more pretentious surroundings. Ancient Egypt, ancient China, the isles of the Pacific, the savage tribes of Africa, the not-so-savage nations of Europe, all make their contribution, and the result is a cross-section of human activity during several thousand years. The civilised peoples by no means always show their superiority to their black cousins. Where the savage from the Belgian Congo carves his gourd or his wood block with a natural force and inventiveness, the European sometimes moulds his silver, or turns his wood on a lathe, with mere repetitive skill — the material is occasionally forced into shapes for which it is not really suited, and one is driven to the conclusion that the modern craftsman still has a good deal more to learn from the untutored black man than the black man has from us — I mean, of course, in the matter of the bones of art, as it were: it's all very well for the artist to be a gentleman, but he mustn't be genteel — if he is, the virtue has gone out of him.

There are many notable, and several grand, things in the show — and here are a few of them. The tankard, for example, of Fig. 3, lent by the Goldsmiths Company, is one of the finest things of its kind — London, 1661-2, and inscribed: "This Pott was made of ye silver of ye canopie when Kinge Charles ye 2nd was crowned April 23rd 1661" — an inscription which should more than satisfy those whose interest is not so much in works of art as in historical curiosities. Not less interesting, both historically and intrinsically, is the "Lion of Glamis" Cup, lent by Lord Strathmore, a Nuremberg sixteenth-century piece with a removable head, to which Sir Walter Scott refers in the note, "The author ought perhaps to be ashamed of recording that he has had the honour of swallowing the contents of the Lion, and the recollection of the feat stood to suggest the story of 'The Bear of Bradwardine.'" Another famous, but rarely seen, piece of plate is the silver-gilt Tazza cup and cover embossed and chased with a sea-fight and Latin inscriptions, lent by the Earl of Yarborough — a splendid and important example of Dutch Renaissance work. On the cover is a view of the Zuyder Zee, with ships and towns, including Enkhuizen, and the cup commemorates the victory of

A PAGE FOR COLLECTORS.

"DRINKING-VESSELS THROUGH THE AGES" AT THE IDEAL HOME EXHIBITION.

By FRANK DAVIS.

William the Silent over the Spaniards, Oct. 11, 1573. It is believed to have been presented to William as a token of gratitude by the townspeople of Enkhuizen — a unique and precious relic of the struggle for Dutch independence. It would be of the greatest interest to discover by what strange turn of circumstance such a thing found its way into an English nobleman's collection.

A wholly fortuitous survival is the metal horn (70 per cent. silver) with ram's head finial, dug up in

seems to belong to about the sixth century A.D. and to a Roman, not a Celtic, origin. It is a first-class example of the adaptation of a natural form to another material. Off-hand, I cannot call to mind any instance of our mediæval ancestors making a similar thing in metal: what they liked to do was to take a cow's horn and give it fine silver or silver-gilt mounts, and the German silversmiths in particular would give the horn four feet so that it could stand on the table without other support.

The Chinese exhibits include a beautiful little ritual bronze on tripod feet, of the eleventh century B.C., some elegant Sung pieces (twelfth century A.D.), and a fine Ming dynasty cloisonné enamel wine-ewer and cover. After the extraordinary delicacy of the Sung porcelains — delicacy not only of shape but of colouring — e.g., lavender-blue, blue-grey, cream, olive-green — the next dynasty, the Ming (1368-1644 A.D.), plunged into a riot of rich, robust, masculine contrasts. What you may think of this change depends not only upon your personal taste, but also upon your mood of the moment. There are times when the most exquisite Sung bowl can seem a trifle over-refined and anaemic and the whole of Chinese civilisation at that period over decadent — and so, indeed, it was in many ways. The subjects of the Ming Emperors (whose tombs near Nanking, by the way, I am told, have so far escaped damage in the



2. A DRINKING-HORN THAT MAY HAVE BEEN TAKEN TO IRELAND BY RAIDERS AFTER THE COLLAPSE OF ROMAN POWER IN GREAT BRITAIN: A REMARKABLE SILVER-ALLOY VESSEL WHICH WAS DUG UP IN AN IRISH BOG, AND DATES, PERHAPS, FROM THE SIXTH CENTURY A.D. — [Lent by the Clothworkers' Company.]



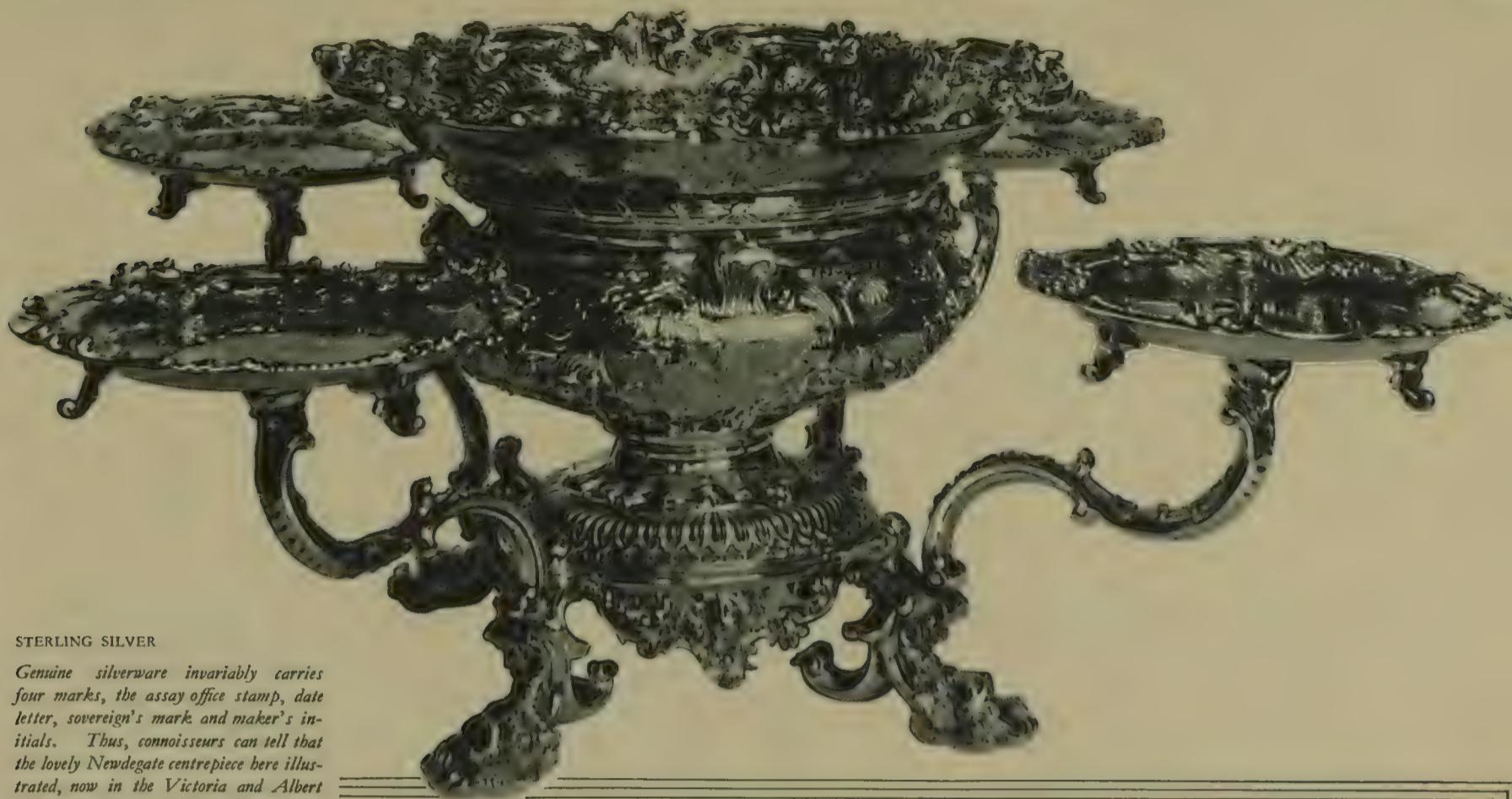
3. A LINK WITH CHARLES II.: A MAGNIFICENT TANKARD MADE FROM SILVER IN THE CANOPY USED AT THE KING'S CORONATION ON APRIL 23, 1661. (Lent by the Goldsmiths' Company.)

This remarkable tankard is engraved with the arms of Paramount of the Isle of Thanet, Boys of Sandwich, and Littledale of Whitehaven. It bears the London Hall Mark of 1661-2.

an Irish bog and presented to the Clothworkers Company by Mr. C. B. Morgan. No need here to note its derivation from primitive man's drinking-vessel, the horn of a cow or deer; the point is that its style

war) missed the subtlety of previous generations, the lovely, nostalgic dreams which permeate the whole of Sung art, and quite frankly come down to earth and enjoy themselves: you get porcelains of five colours, and you get enamels almost brutal in shape, and decidedly baroque in style, in yellow and blue and red and gold on a turquoise-blue ground.

There are, all told, about 600 exhibits; perhaps a list of the materials of which they are made will provide as sound an idea as anything of their range: a human skull, pottery, porcelain, enamel, glass, wood, leather, silver, pewter, ivory, coconut, bronze (from both China and Benin), antelope horn, gourd, ostrich egg. The few pieces of Tudor pottery, with their rough green glaze, show up to great advantage — it is extraordinary that such admirable pots, wholly English and of noble form, should be despised by the majority of collectors. They don't often come on the market, but when they do they are sold for absurdly low prices. One of the African pieces, from Northern Nigeria, besides being a good thing from the point of view of shape, is intriguing for another reason. It is a double cup, used for trial by poison: the prisoner, or other victim, was given the choice of drinking from one of the two receptacles joined together on a single stem. One cup would be filled with an innocuous fluid, the other with poison. What he could not realise — and would not be in a fit state to understand later — was that there was a hole connecting the two cups.



STERLING SILVER

Genuine silverware invariably carries four marks, the assay office stamp, date letter, sovereign's mark and maker's initials. Thus, connoisseurs can tell that the lovely Newdegate centrepiece here illustrated, now in the Victoria and Albert Museum, was made by Paul Lamerie in London in the reign of George II, 1743-4.

H A L L - M A R K S O F Q U A L I T Y



Genuine ale, like sterling silver, also has its distinguishing mark. It is appropriate, therefore, that the Bass Triangle should have been the very first to be registered under the Trade Marks Act. Bass, the Vintage Ale of England, is recognised by the Triangle so that throughout the world, those for whom only the best is good enough may know that they are being supplied with genuine Bass.



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Motor correspondent JOHN PRIOLEAU gets .

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NEW SHELL
LUBRICATING OIL

WRITING IN "THE SPECTATOR," ON MARCH 11, 1938,
MR. JOHN PRIOLEAU SAID :

A New Sort of Oil

As I wrote in my preliminary report, the chief virtue of this new oil lies in its freedom from gumming up piston-rings in cold weather and the exceptionally easy first start it allows a stone-cold engine. In practice I always turn the engine over by hand (in cold weather) to free the congealed oil, but I found this unnecessary with the Shell. That is the feature to which the makers attach most importance, I believe, but there is another which may appeal with equal force to the economical.

Economy

For a reason I do not profess to understand, this oil lasted longer in my engine than any other I have used since it left its fiftieth-thousand mile behind. The car is over ten years old, the engine is a 2-litre Six, the sump holds 6 quarts, and the cylinders have not been re-bored. During the last 25,000 miles or so the normal consumption of oil in this country has been about 1,000 miles to the gallon, 800 on the mountain stages of my continental tour last year. I have done 1,500 miles on a gallon of Shell, driving over familiar roads at my usual speeds—that is, seldom over 50 and very rarely over 60, in short bursts as occasion offers.

Use TRIPLE SHELL (HEAVY) for A.C., Armstrong-Siddeley, Austin, B.S.A., Bentley, Citroen, Fiat, Hillman, Humber, Lammas Graham, Morris, Riley, Rolls-Royce, Singer, Sunbeam, Talbot, Wolseley, etc.

Use DOUBLE SHELL (MEDIUM) for Brough Superior, Buick, Chevrolet, Chrysler, Dodge, Ford, Graham, Hudson, Jensen, La Salle, Lincoln, Nash, Opel, Oldsmobile, Pontiac, Railton, Rover, S.S., Standard, Studebaker, etc.

Use SINGLE SHELL (LIGHT) for Vauxhall.

**THE ONLY OIL USED AND RECOMMENDED
BY HUMBER, HILLMAN, SUNBEAM AND TALBOT**

THE PELLY PORTAIT OF ADMIRAL BLAKE.

(Continued from page 700.)

Captain Ames retired from the Navy about 1673 and settled at Great Yarmouth, where he died when his grandson, Joseph the younger, was six years old. Like Southey's "Old Kaspar," he would have talked of bygone battles and of his own exploits under the great sea-captain; and the child grew up in a home which would have treasured its close association with those achievements and with "unconquerable Blake" all the more dearly because John Ames's own fortunes had sunk below those of his father. The small grammar-school at Wapping and the ship-chandler's business were all that he could compass for the youthful Joseph. Is it therefore conceivable that in 1748 Joseph Ames included in his "Catalogue of English Heads" a mezzotint engraving by Preston of a painting of Blake in his own possession, if the portrait in question were merely a supposititious likeness?

THE THREE PORTRAITS.

At the National Maritime Museum the Pelly portrait should be compared with the splendid miniature of Blake, painted by Samuel Cooper (1609-72) and acquired by the Trustees of the Museum from the Pierpont Morgan collection. The painting of Blake at Wadham College, Oxford, was acquired by the College as a reputed portrait of Blake as a young man: it wears a look of singular goodness, sweetness, and modesty.

Precisely the same characteristics may be observed in each of these three independent likenesses—the blunt nose with its sharply-cut nostril; the fleshy



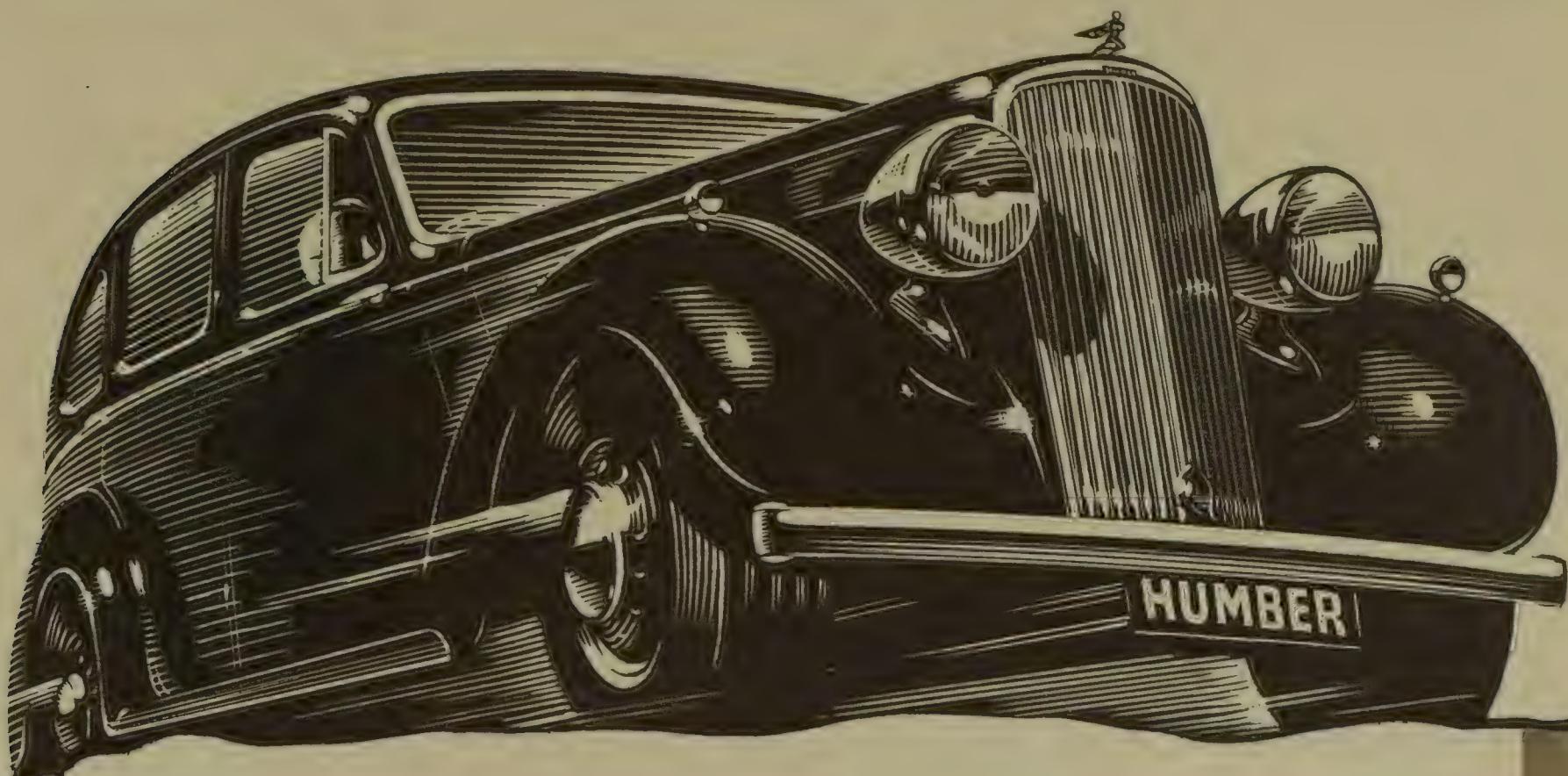
THE MASTERPIECE OF THE WEEK (BEGINNING APRIL 21) AT THE VICTORIA AND ALBERT MUSEUM: A FINE CHAMPELÉVÉ ENAMEL—ORIGINALLY ONE OF THE COVERS OF A BOOK OF THE GOSPELS.

This champlevé enamel was probably made about the middle of the thirteenth century, a product of the very vigorous enamelling industry which then had its headquarters at Limoges. Working on a large scale, the Limoges enamellers did much to standardise their designs and adopt labour-saving devices. Thus, the applied heads on the present book-cover would have been cast from moulds capable of producing heads for a large number of similar pieces. The tendency to become slovenly over details, to which craftsmen engaged in mass production are so liable, is unfortunately evident in much of the work of the Limoges school. In this book-cover, however, careful workmanship allows us to appreciate the full beauty of the design.—[Crown Copyright Reserved.]

neck (seen even in the young man at Wadham); the eyes, one set higher than the other, and so wide apart as to give the appearance of an "outward squint"; the curiously pouting under-lip; the inlet in the hair where the parting meets the broad forehead. A great spirit, calm, undaunted, securely rooted for time and for eternity, looks out from these portraits. "As he had lived," wrote one of his captains, "so he continued to the end, faithful."

Doubts have been entertained in the past in regard to the Pelly portrait, mainly as a result of Sir John Laughton's categorical statement in the "D.N.B.": "No undoubted portrait of Blake is known to exist. The portrait at Wadham College and that formerly in the possession of Joseph Ames are possibly originals; but the evidence is defective." This statement has served for long as a challenge, and the challenge has now been met. The pedigree of the portrait does not stop short at an "obscure tradesman of the name of Ames living in the middle of the eighteenth century." The connection has been carried back through two generations of the Ames family to the friend and shipmate of Blake himself; and the facial lineaments find corroboration in the miniature of Samuel Cooper, the prince of miniature-painters.

This story reaches a fitting conclusion with the news which becomes public property to-day, that negotiations conducted by the Trustees of the National Maritime Museum have resulted in the acquisition for the nation of the Pelly Portrait, which finds henceforward a permanent home in the Queen's House, Greenwich, where the body of Robert Blake once lay in state before the state funeral in Westminster Abbey.



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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

EVERY motorist will be pleased that the King has granted the Institution of Automobile Engineers a Royal Charter, thus placing the profession of the designer of the internal-combustion engine on the same technical footing as a member of the Institution of Civil Engineers and similar societies. It has also been announced that the new headquarters for the Institution is at 12, Hobart Place, Eaton Square, S.W.1. The annual report submitted to the general meeting of its members recently showed a steady increase in all branches of the I.A.E. activities.

Now Easter is over, the motor trade will settle down to general business, and as many persons have had delivery of their new cars, the Used Motor Show will open at the Royal Agricultural Hall, Islington, London, from April 23 to May 7, where all types of second-hand vehicles will be staged for sale. As

every car exhibited is thoroughly examined in regard to its mechanical fitness and the report signed by the official scrutineer is attached to the car, the public can see at a glance the true position of the vehicle as a usable carriage, whether it is necessary to spend so much money on its renovation or replacement of parts, or that it is in sufficiently good repair to require nothing spent upon it. As each exhibitor has to pay fifteen shillings for the examination of and report on each car he shows, which is done independently by the exhibition engineers—members of the A.I.E.—the public see here the best examples of second-hand cars available on the market at the present time.

The Automobile Association's road patrols will be on duty during Summer Time from 9 a.m. to 8 p.m. on week-days, and from 10 a.m. to 9 p.m. on Sundays. The A.A. night service patrols will be on the roads until 1 a.m. Also the all-day-and-night service for weather reports or information of any description is still being efficiently carried on at the A.A. headquarters at Fanum House, New Coventry Street, London, W.1, whose telephone number is Whitehall 1200.

Motorists who are thinking of taking their car to France this year should obtain a copy of a booklet just issued by the French Railways regarding the transport of private cars over their system. It is available at the French Railways National Tourist Office, 179, Piccadilly, W.1, or from our motoring organisations and travel agencies. It describes how you can get free transport for your car for the same return or circular journey which you propose to make, provided the total amount paid for your railway tickets represents 1 f. 50c. per kilometre. In other words, four first-class or five second-class tickets

obtain you free transport for your car, and it is a most convenient way of exploring distant parts, with the minimum of cost and fatigue, in your car. This booklet contains much useful information valuable to tourists.



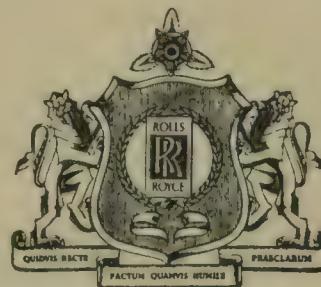
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VISITING ONE OF THE OLDEST POST MILLS IN THE COUNTRY: OWNERS OF A NEW O.H.V. MORRIS 12/4 SERIES III. SALOON AT BRILL, BUCKINGHAMSHIRE.

Wolseleys brought out an excellent 25-h.p. special drop-head coupé on March 29, to give even better motoring this spring for those who like cars which they can convert into either open or closed, with all the virtues of both forms of coachwork. Moreover, this 25-h.p. six-cylinder overhead-valved engine develops 105 brake-horse-power, so can climb any

[Continued overleaf.]



25/30 H.P.

"Once again I have to report that the perfect car has again been perfected. The latest example is definitely better than that of twelve months ago. I have tried hard to discover where the difference arises. Outwardly the two chassis are identical but the new

one is definitely an advance on the old....

....this lasting quality is perhaps the most outstanding of a Rolls-Royce chassis....and I doubt if there is any other car in the world which can compare with this British product in this respect."—Sphere 26th March 1938

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"Record breakers have learned that
thinner lubricants liberate more power.
The new lighter grades of Patent Castrol
pass on the benefits of racing experience
to the motoring public"

A black and white portrait of Malcolm Campbell, a man with dark hair and a mustache, wearing a light-colored shirt and a dark tie. He is looking slightly to the right of the camera with a faint smile. The portrait is set against a dark, textured background.

Malcolm Campbell

WAKEFIELD PATENT
Castrol LIGHTER GRADES
LIBERATE POWER!

Continued.]
mountain road as well as a goat, and very much faster. It is also full of real comfort devices: cushions that fit the passengers, for instance, and the "phased suspension," or balanced springing, which provides smooth riding. Ample luggage-space allows the users to carry what they need without fear of not having sufficient room for the suit-cases, golf-bags,



IN A PICTURESQUE SETTING AT BRIDGE END, WARWICK: A LANCHESTER
"ELEVEN" SALOON.

etc. Its price is £498 ex-works, with pigskin leather upholstery, walnut woodwork, and winding windows in weather-tight frames. The steering-column is also adjustable, and the head is easily opened or closed by one hand. Its wide doors give easy access and exit, so I expect that this new design will prove very popular with discerning motorists.

The price of the Ford "Ten" saloon has been reduced to £145, and that of the double-entrance saloon to £157 10s., which is also the reduced price of the "Ten" touring car. Ford "Eight" prices have been revised as from March 28, to £120 for the saloon and £130 for the saloon de luxe, while the Fordson 5 cwt. is now listed at £115.

The Standard Motor Company report an increase in the sales of their cars, as more " Flying " Standards have been sold during March than any other month since May 1937. This is excellent to note, as usually February and March are the slackest period of sales during the year.

During the first six months of its existence, orders for "Series III." o.h.v. Morris 12-h.p. four-cylinder saloons have increased by no less than 95 per cent. compared with the orders for its successful predecessor, the "Series II." 12-h.p. car, during the corresponding six months of 1936-37. So pessimists can take note of this progress, especially if they have any ideas that the British motor industry is not doing well, which is contrary to facts.

According to the Ford organisation the public prefer black-

11 per cent. of the orders in green, and These figures refer to saloon cars, as black, it is stated, makes the car look larger and so more dignified, while owners of touring cars usually ask for their open coachwork to be painted blue.

The use of rear lamps on cycles has been the subject of a long-drawn-out controversy which continues to exist. The cycling organisations differ from other road users as to the practical value of rear lamps.

Their chief argument is that in the event of an accident after dark which is fatal to the cyclist, it is practically impossible to produce proof that the rear lamp was alight before the collision. This is a reasonable view to hold, but in the light of recent developments it has lost much of its weight. This question has been given careful attention by lamp designers, and the difficulty has been overcome in an electric rear lamp for which the National Physical Laboratory have awarded the Lucas people a certificate of effectiveness.

The lamp gives a "live" red light to the rear, while the accepted reflecting glass replaces the ordinary plain glass. In the event of the lamp going out, the reflector is still effective and legal, provided, of course, that the rear mud-guard has the usual white strip. This combined lamp and reflector is inexpensive and its wider use would be in the interests of all road users. Motorists in particular will indeed welcome it, as ill-lit cyclists are their nightmare.



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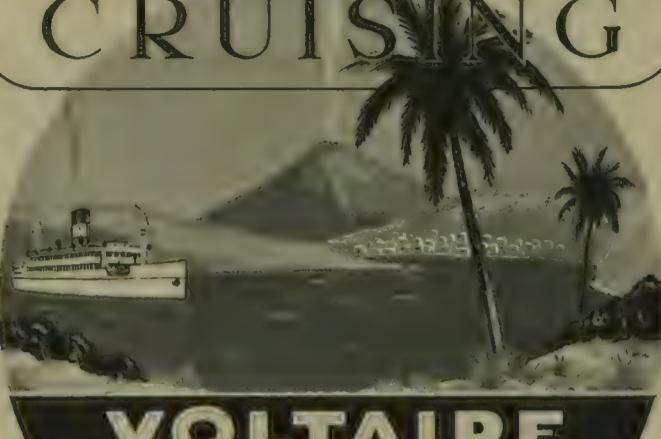
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MAY 14. "Vandyck" from Liverpool to Atlantic Islands, calling at Santa Cruz de la Palma, Madeira, Lisbon. **14 days from 18 gns.**

JUNE CRUISES

JUNE 4. (Whitsun) "Voltaire" from Southampton to Mediterranean (Monte Carlo, Nice) Naples, etc. **18 days from 25 gns.**

JUNE 4. (Whitsun) "Vandyck" from Liverpool to Atlantic Isles and Morocco. **13 days from 17 gns.**

JUNE 18. "Vandyck" from Liverpool to Northern Capitals, etc. **13 days from 17 gns.**

JUNE 25. "Voltaire" from Southampton to Northern Capitals, etc. **13 days from 17 gns.**

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Now to us of Price's, lubrication is an absorbing study. Naturally. It's our job. But when you consider that only a microscopic film of oil stands between you and disaster (particularly when you are 'caning' your car), you will see that oil *does* matter more than anything else. Here, then, is the interesting story of 'compound' oil.

Compound oil is actually two oils in one—a mineral oil with which is blended fatty oil. Mineral oil by itself must always be a compromise. The same is true of fatty oil. When mineral and fatty oils are correctly blended together, however, you achieve a compound oil with remarkable properties. Easy starting; free flowing; resistance to neat petrol; minimum of carbon deposit; extreme economy of consumption. But the most important thing is this! You get a resistance to high speed and high temperatures which is astonishing.

The name of this compound oil—is Motorine. It has been used and recommended by Rolls-Royce themselves ever since they built their first car. Practically every other car manufacturer in the country also recommends or approves Motorine. We suggest that you see your garage about changing your engine oil to Motorine. Remember—it costs no more than other high-grade oils.

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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

THE LAKES OF SWITZERLAND.

MANY people are apt to treat Switzerland as a land of mountains and to regard a holiday there as one which must be spent at some mountain resort. Whilst, undoubtedly, the majority of the Swiss resorts are alpine, it should also be borne in mind that Switzerland has a great variety of scenery, and among the most beautiful that of its lakes. In the many resorts by the banks of these lakes there are attractions which form such a prominent feature of the modern summer holiday—bathing-beaches, dance-halls, provision for sport, yachting and boating—and a programme of excursions on land and water to beauty spots of world renown which makes it certain that a summer holiday spent on a Swiss lake-side resort will ensure that one has never a dull moment.

Lucerne is a lake-side resort in the midst of mountain scenery that is almost fantastic in its beauty, and the shores of its Lake of the Four Cantons are tinged with romance at every turn, for the region is the birthplace of Switzerland's liberty, and the scene of the reputed exploits of its national hero, William Tell. Lucerne itself, with its old city walls and commanding towers, is rich in interest, and within easy reach, by land and lake, are Mount Pilatus and the Rigi; the Bürgenstock and the Stanserhorn; the lake of Zug, and the charming resorts of Küssnacht, Weggis and Vitznau, Hergiswil and Stansstad; Seelisberg, near the historic field of Rütli; Flüelen, on the opposite shore, with Tell's Chapel close by, and Axenstein, termed by Queen Victoria the most beautiful spot in Switzerland.

At the southern end of the lovely Lake of Geneva, Geneva, with its handsome shops, its fine boulevards and palatial hotels, is a very pleasant holiday resort, with magnificent views of Mont Blanc, and well situated for excursions by land and by lake. Lausanne, the former stronghold of the Vaudois, is a delightful intellectual centre, commodious capital, and restful resort, where one can bathe and boat in the forenoon and ascend by tram after lunch to bracing heights for a round of golf. Another excellent holiday centre on the Lake



A SWISS LAKELAND RESORT SITUATED AMID MAGNIFICENT MOUNTAIN SCENERY: FLÜELEN, ON THE LAKE OF LUCERNE; WITH THE PICTURESQUE PEAK OF THE BRISTENSTOCK. (Photograph by Foto Aschwanden.)



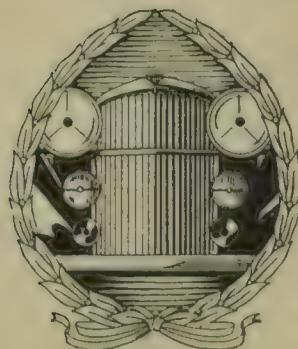
LOOKING ACROSS THE LAKE OF GENEVA TO THE ALPS OF SAVOY: A DELIGHTFUL VIEW FROM MONTREUX. (Photograph by B. Fransoli.)

of Geneva is Montreux, a lake-side resort *par excellence*, with the romantic Castle of Chillon near by, an incomparable view of the Dents du Midi across the lake, a mountain railway to Glion, Caux, and the lofty peaks of the Rochers de Naye, 6473 ft. above sea-level, and ideal for excursions in the Rhône Valley and the Bernese Oberland.

The great charm of that Swiss lake region which embraces a good deal of the northern end of the Lakes of Lugano and Maggiore is the luxuriance of its vegetation and its striking contrast with the snow-capped peaks of the mountain ranges which give it shelter. Lugano and Locarno are its chief resorts, the former picturesquely poised between Monte San Salvatore and Monte Brè, both of which heights are accessible by funicular, and from which the lake view is superb, and the latter at the foot of the slopes of the Southern Alps and encircled by a wonderful mountain panorama. Near to Lugano are Gandria, Tesserete, and Sonvico; Locarno has Ascona and Monte Verità close at hand, and the romantic village of Brissago is only some six miles distant.

Then there are those two delightful lakes Thun and Brienz, divided by a narrow neck of land on which stands Interlaken, a holiday centre which is the gateway to the Bernese Oberland, with a marvellous view of the Jungfrau, and connections by rail and road with such scenic centres as Wengen and Grindelwald, Mürren and Lauterbrunnen, and from which one can ascend by rail to the Jungfraujoch, nearly 12,000 ft. above sea-level. Pretty little resorts on Lake Thun are Thun and Spiez, and on Lake Brienz, the town of that name, which lies at the foot of the Brienz Rothorn, with Meiringen and the Reichenbach Falls near by. Another Swiss lake that is very attractive is the Lake of Zurich, its shores flanked with gently-rising slopes terraced with vineyards and orchards, with here and there a pine forest, and old-world towns by the lake edge. The ancient and historic city of Zurich has a distinctly modern side, and is an excellent summer holiday centre, with a fine service of lake steamers and a lovely hinterland for rambles and motor rides—the walk from the Uetliberg to the Albis Horn is one of the most entrancing I know and the view of the snows from Zurich across the lake is perfect. Lastly, there is the Lake of Neuchâtel, with Neuchâtel, its centre, to add its charms to Swiss Lakeland.

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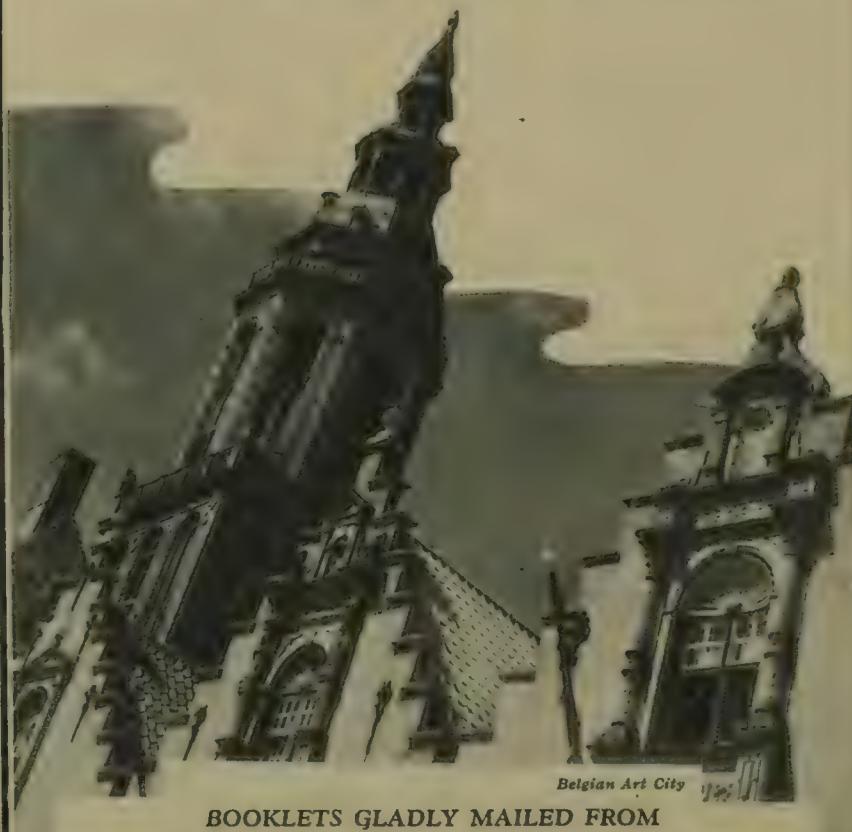
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BOOKS OF THE DAY.

(Continued from page 702.)

for writing in ink upon papyrus, hide (parchment) and potsherds. We now realise that the ancient Jews could write quickly and in an artistic flowing hand. . . . We now know how the ancient books of Kings and Prophets were written, according to the script, the division between the words, their splitting at the end of the lines, and their spelling; knowledge of these facts will from now on be the basis for any work on textual criticism of the Bible. . . . In these letters we have the most valuable discovery yet made in the Biblical archaeology of Palestine and the most intimate corroboration of the Bible to this day. Whilst in other important finds the enemy of Israel speaks about his wars and sieges, or assimilated half-Jews in Babylonia or in Egypt record their life and doings, here for the first time we have authentic and intimate contemporary reports from Jews, faithfully following their God, about their inner political and religious struggles, as told in the book of Jeremiah."

Our archaeological readers may like to refresh their memories with certain further details concerning the letters, and to know something more about the scope of the volume. "The correspondence," we read, in an official summary of its contents, "is between one Hoshiahu, stationed midway between Jerusalem and Lachish, and his commanding officer in Lachish itself. The letters . . . disclose facts concerning . . . the use of fire-beacons for military signals. . . . They

also confirm the Biblical story in the 26th chapter of Jeremiah, of the prophet Uriyah, who, like Jeremiah, spoke against the government, fled to Egypt, was brought back to Jerusalem by the commander of the army, Elnatan the son of Achbor, and killed there. Uriyah's death and these letters . . . may be dated only a few years before Nebuchadnezzar's second campaign against Judah and his destruction of Lachish and Jerusalem, recorded in the 34th chapter of Jeremiah. . . . A masterly analysis of the pre-exilic Phoenician-Hebrew script used by inhabitants of Palestine over 500 years before the Christian era is contributed by Professor Torezyn, who has also supplied translations into English and modern Hebrew. Reports are given on the pottery on which the letters were written, on the ink used, and on other matters of interest to students. The indexing of the text and of the Biblical references, Talmudic quotations and personal names is exhaustive."

Another book of cognate interest that will appeal strongly to students of Palestinian archaeology, and includes, of course, incidental allusions to the Lachish discoveries, is "THE HISTORICAL BACKGROUND OF THE BIBLE." By J. N. Schofield, M.A. (Cantab.), B.D. (London); Lecturer in Old Testament Studies and Hebrew, University of Leeds. With 40 Illustrations and 4 Maps (Nelson; 7s. 6d.). The author is indebted to the Wellcome-Marston Expedition for three Lachish illustrations, and he gives also a relief (now in the British Museum) showing Sennacherib

receiving the submission of that city. Having spent four years in Palestine and Egypt, Mr. Schofield is well qualified in the matter of local colour, and in first-hand knowledge of recent excavations, as well as of modern political conditions. His work should win a wide public, now that the relation between ancient and modern history is so much better understood, besides being extremely useful to students and teachers. "This book," he says, "has been written in response to a request for a single volume presenting the background of both the Old and New Testaments; a volume containing an account of archaeological discoveries which throw light on the Bible story, describing the rise and fall of the Jewish people, and reviewing the various attempts—including the present one—to re-establish the 'Children of Israel' in Palestine."

Mr. Schofield points out that his book was in the printer's hands before the Royal Commission on Palestine issued its report, but he saw no reason to re-write the final section. Here he expresses a pro-Arab view of the situation. "The Arab," he writes, "feels that the swarming hordes of immigrant Jews with their wealth are taking his land and his promised independence as surely as if bombs and poison gas were being used. . . . He has lost faith in the League of Nations and in the British Empire; and though he has no effective leadership and his political ambitions can be drugged by prosperity, yet the inflammable material is always there. . . . It is doubtful whether any solution will bring peace, except the frank recognition that Palestine is an Arab country, the placing of the country under Arab rule, like Trans-Jordan, with some modified autonomy for existing Jewish communities, and a guarantee of their rights as a minority population. It is impossible to re-organise the distribution of land in Palestine, or in any other country in the world, on the basis of national ownership 2000 years ago."

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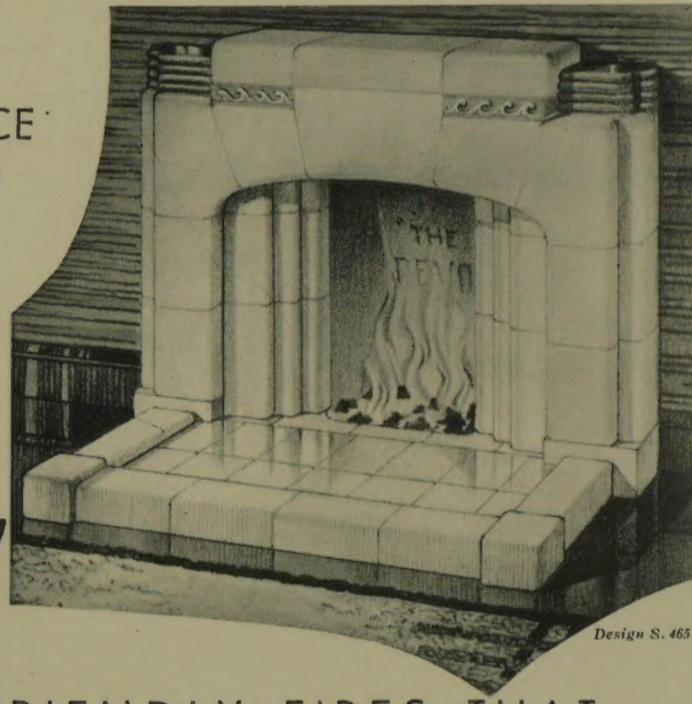
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"WILD OATS," AT THE PRINCE'S.

UNLIKE most musical comedies, "Wild Oats," the new "Song and Laugh" show, has an end as well as a beginning. Mr. Firth Shephard's plot may not be a very strong one, but the finale has some bearing on the opening scene and is not just a hurried tying of loose ends, as in most shows of this type. There is also very little love interest; a relief for which many will give thanks. The piece opens in a Yorkshire village, where Samuel Cloppitt, his wife, and nephew Willie learn that they have each won £20,000 in a Football Pool. Thereupon Sam and Willie resolve to lead a gay life, an example that is followed, though more discreetly, by Mrs. Cloppitt. Their adventures lead them round the world. There is a most amusing cricket match, with Miss Vera Pearce captaining the women's side, and Mr. Sydney Howard miming most laughably as a distracted fielder. In a raided night-club scene Mr. Howard and Mr. Riscoe once again assume feminine disguises. In "Les Folies Bergère," Miss Vera Pearce, as a revue star, high kicks and turns somersaults with amazing agility. There is an attractive ballet in this scene, and Mr. Jack Donohue and Miss Frances Marsden contribute a clever dance. Then on to a Peasant Carnival in the Alps; a very picturesque scene. By this time Sam and Willie have run through their money, so wind up as French Legionaries in Africa. Disguised as *vivandières*, they effect their escape and return to their old home as footloose street musicians, Mr. Arthur Riscoe displaying a pretty touch on a portable harmonium, and Mr. Sydney Howard having the air, if not the voice, of a tenor. More a revue than a musical comedy, the itinerary gives scope for some picturesque scenery and beautiful costumes. There is the usual good-looking and

hard-working chorus. Mr. Noel Gay's music is tuneful and the book full of amusing lines; and Miss Vera Pearce and Mr. Sydney Howard work perfectly together.

THE WORLD OF MUSIC.**MODERNS AND MOZART.**

TWO concerts of exceptional interest took place recently in London. One was the seventh of the series of concerts of contemporary music given by the B.B.C. at Broadcasting House, when Sir Adrian Boult conducted a programme of music by living composers, consisting of a Symphony in C by Jean Rivier, a Concerto for pianoforte and orchestra (Op. 81) by Ernst Krének, who was himself the soloist, and Three Orchestral Pieces (Op. 6) by Alban Berg. The other was a Mozart celebration at which Sir Thomas Beecham, the President of the London Theatre Concerts Society, conducted a programme at the Cambridge Theatre of two symphonies, the "Prague" (K 504) and the A major (K 201); two overtures, "Figaro" and "Die Zauberflöte"; and the Violin Concerto in A (K 219), in which Henry Holst was the soloist.

It was a strange experience to hear the Mozart programme so soon after the concert of the three modern composers. A more exacting test for contemporary music could not be imagined, and one has to admit with great reluctance that the living composers, who are all musicians of considerable repute, came badly out of the comparison. About M. Jean Rivier's symphony there is not much to be said. It was severely traditional in form and harmony, and it was admirably constructed. The Concerto for pianoforte and orchestra by Ernst Krének was a very different

matter; here we have music that is severely atonal, which produces the impression that the composer's chief effort has been to avoid giving one any sense of key, concluding, very appropriately, with the percussion instruments. If this music has any emotional expression, any aesthetic significance, I, for one, failed to become aware of it. The trouble was that, although intellectually comprehensible, it made no effect and left one without the slightest desire to hear it again. Now, there must be something lacking in music that sounds clear, comprehensible, but meaningless; especially when it is by a musician of great intellectual distinction and seriousness. I can only conclude that here we have to deal with one more example of the weakness of this age in all the arts—the over-intellectualisation of the artists, who endeavour to make up for lack of natural genius in invention and expression by a most intensive cerebral activity which, ingenious and complex as it is, nevertheless leaves the listener unmoved. Alban Berg's "Three Orchestral Pieces" show rudimentary signs of aesthetic sensibility.

The contrast between such music and the Mozart programme conducted by Sir Thomas Beecham could not be greater. In spite of the programme consisting of five works from the same composer, the effect was one of extraordinary richness and variety and this music sounded infinitely fresher than that of Krének and Alban Berg. Sir Thomas Beecham was at the top of his form and the London Philharmonic Orchestra responded magnificently. A word of warmest praise must be added for the fine playing of the solo violinist, Mr. Henry Holst, in the Violin Concerto. Fine musicianship, accurate intonation and beautiful tone went to make this performance as memorable as that of the A major symphony.

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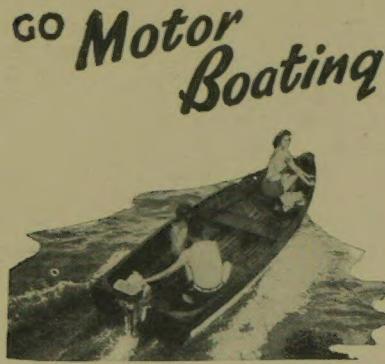
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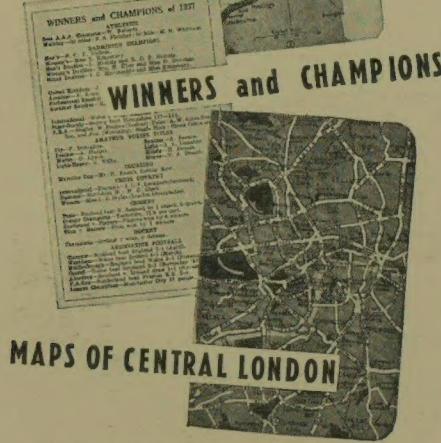
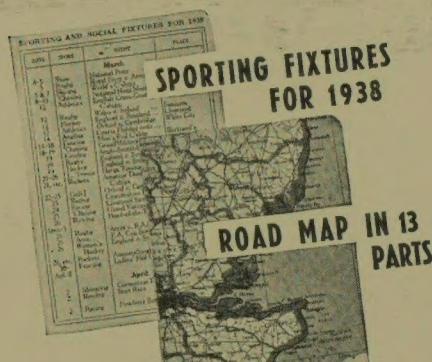
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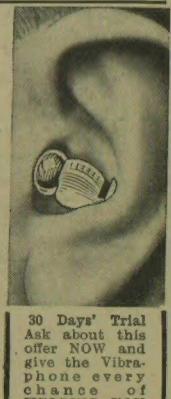
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